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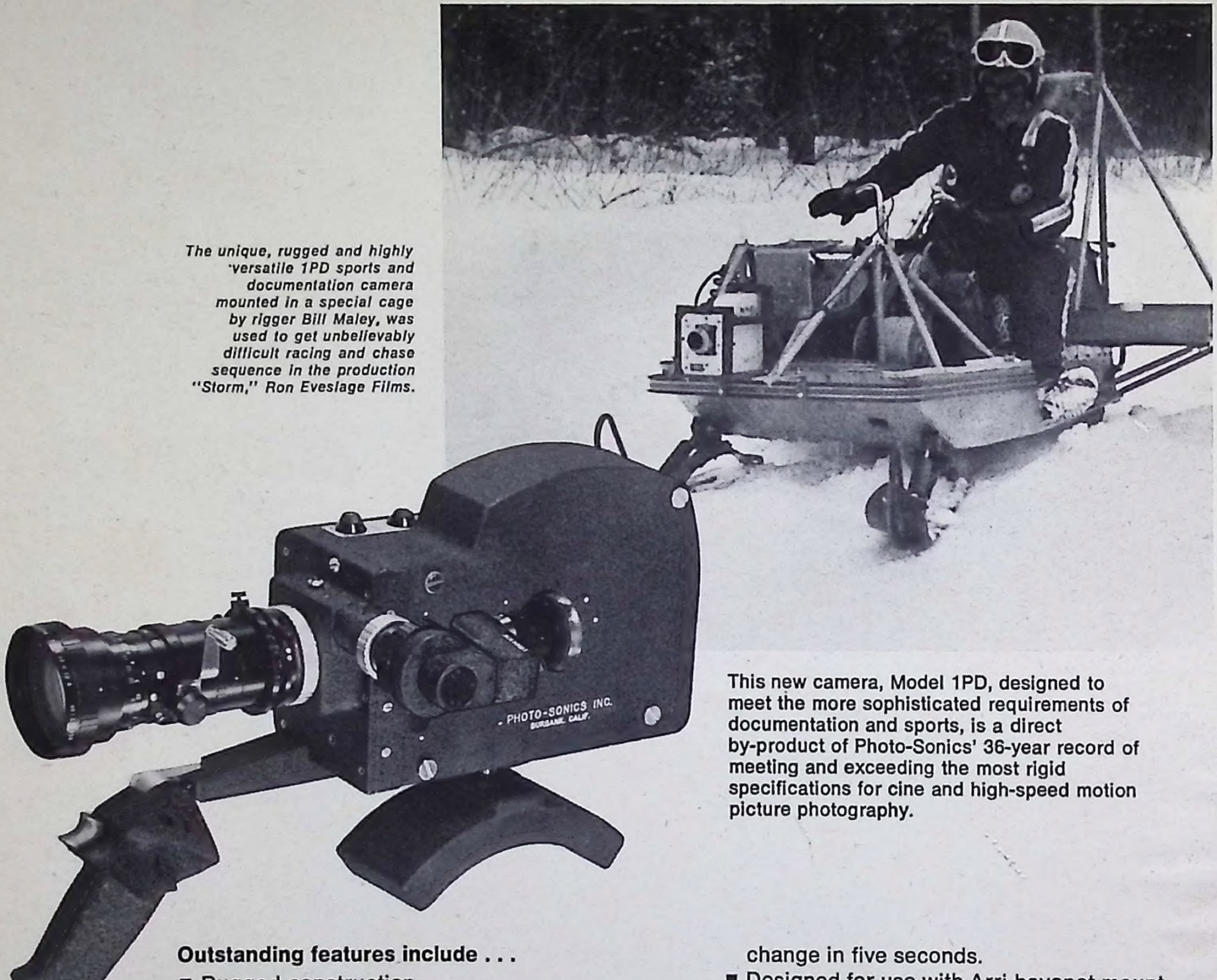

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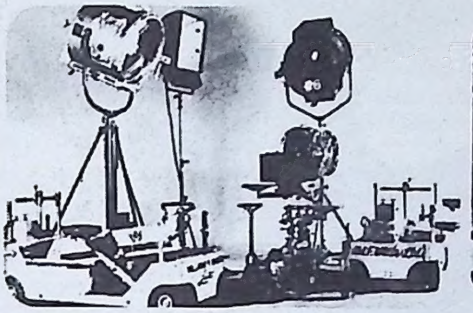

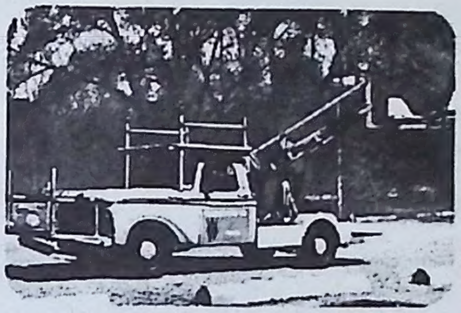

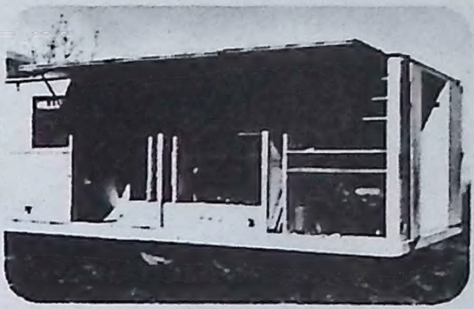

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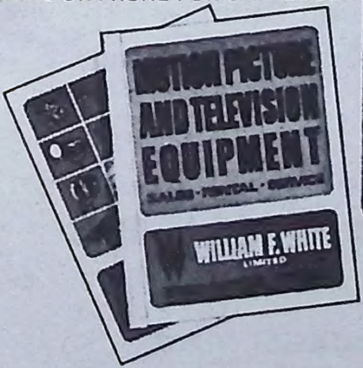

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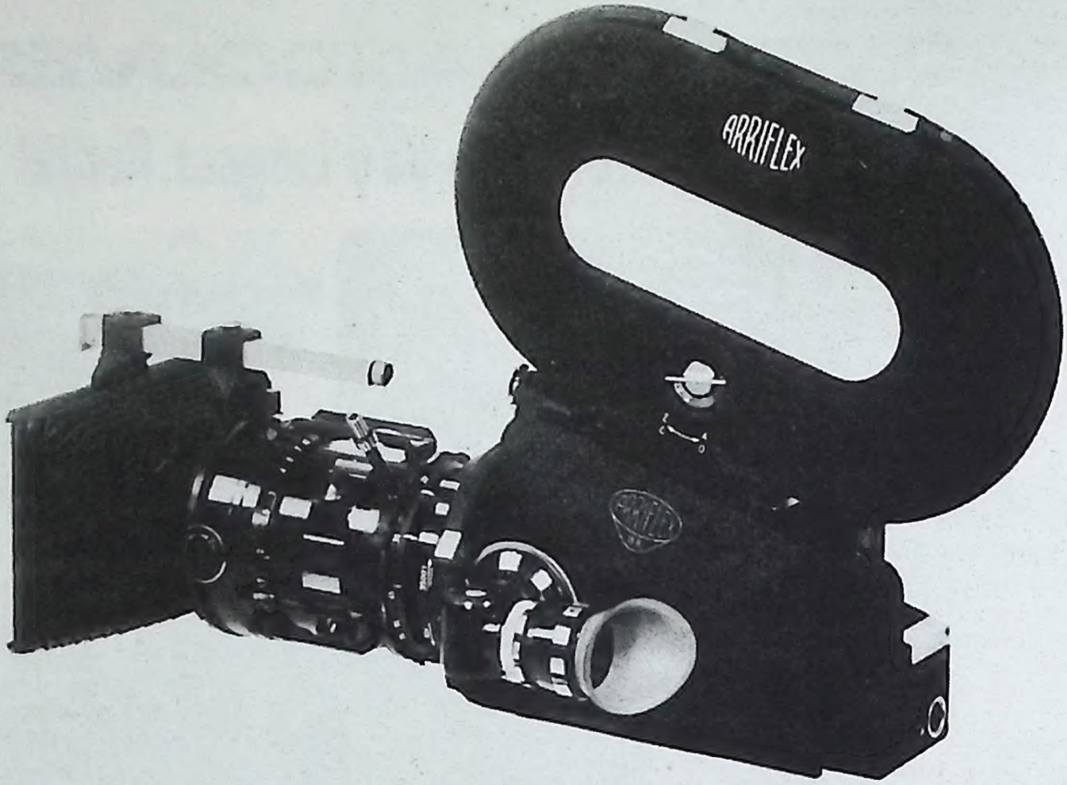

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editorial:

Response to the editorial in our last issue has been overwhelming. We are deeply grateful to all those within the Canadian film community who took time out to write us a letter of support.

We now feel very confident that our grant application will be successful. The list of those who wrote expressing concern about our survival is impressive. It appears on page sixty-five of this issue, and the Reverb pages consist of excerpts from their letters.

Such widespread support is extremely gratifying, but it also places a tremendous responsibility on the magazine to live up to glowing praise and high expectations. To evolve into a truly open forum embracing all the diverse viewpoints within our film fraternity, CINEMA CANADA will need more than grant money. We'll require the energies and participation of all those vitally concerned with exchanging ideas and propagating the cause of Canadian film.

Our feature industry has taken tremendous strides in its present, formative stage. The large number of full-length motion pictures being produced coast-to-coast, coupled with the quality of the entries at the Canadian Film Awards, is certainly a positive indication of its viability. Yet beyond these hopeful signs, there is cause for concern.

The government, which on one hand pumps millions into film activity yearly, is plugging up the investment-stirring tax loopholes on the other. Secretary of State Pelletier's Office, while seemingly aware of the distribution problem, has appointed the President of Famous Players to head an advisory committee on that specific issue, choosing to ignore the fact that Famous Players is the major cause of the existing intolerable situation. (That foreign-controlled corporation grossed $65,000,000.00 in Canada last year alone!) And some unions are asking for premium wage increases, at the risk of scaring away big-money producers, whose influx lately has been a major boost to our service companies, artists, and technicians.

These and other issues require clear thinking, communication of ideas, and responsible action. The pages of CINEMA CANADA are open to all points of view. Hopefully we'll be around long enough to help resolve some of these vital questions. Please feel free to join our efforts by speaking out in our columns.

Wishing all our readers a truly joyous holiday season, we look forward to a new and hopeful year.

cinema canada

DECEMBER/January 1972/73
Second Edition, Number 5

Editor/Publisher;
George Csaba Koller

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Assistant Editor/Publisher: A. Ibrányi-Kiss
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Micheline Lanctot, a star of **La Vraie Nature de Bernadette**, *chosen best actress for 1972 at the Canadian Film Awards (see page 38).*

CANADIAN FILM NEWS

CFDC investing in four low-budget features

The Canadian Film Development Corporation has accepted four proposals for production funds under its special programme for low-budget films with total budgets less than $100,000. The projects chosen from a large number of submissions are **Rosedale Lady** by Don Owen, and **Peep** submitted by Jack Cunningham, both to be produced in Toronto; plus the Montreal-based productions **Tu Brules . . . Tu Brules** from l'Association Coopérative des Productions Audio-Visuelles to be directed by Jean-Guy Noel, and **Bar Salon** proposed by Les Ateliers du cinéma québécois Inc. to be directed by André Forcier. The Corporation has agreed to invest $60,000 in each of these projects, provided the filmmakers comply with normal CFDC policies and requirements.

More than forty projects were submitted to the Corporation following the public announcement that the CFDC had established a $600,000 annual fund for the purpose of helping to produce one-hundred thousand dollar features. Thirty six of the proposals were rejected, according to the official CFDC release, because "some of the submissions failed to meet all the specified criteria, others lacked scriptwriting quality, and – in the Corporation's estimation – they did not contain the substance of an interesting film." The large number of proposals was a surprise for the CFDC; they did not realize that a lot of people 'out there' were waiting for just such a chance.

Complaints are already coming in from some filmmakers who submitted scripts and feel that their proposals were treated unfairly. It seems that the Corporation relies on outside 'readers' to judge script ideas, and that these readers mark up each proposal in the margins as to what they think are the merits or shortcomings of the project. Some people in turn have judged from these 'margin markings' that their reader had absolutely no insight as to what their film was all about.

Ted Rouse of the Toronto office of the CFDC explained that most of the films rejected did not fit into the criteria of dramatic feature films. Some were semi-documentary in nature (one interesting proposal concerned an expedition down to Mexico to search out the roots of the Mayan civilisation), others were more like variety programmes, some didn't have any dramatic content, others were simply mediocre – their scripts were just a little thin as far as feature films go.

He went on to say that some people initially rejected were asked to re-apply, and that in effect everyone is free to do so, in theory at least. How much chance an unrevised script would have the second time around, he did not say. But the balance for this year of $360,000 is yet to be disbursed. Filmmakers requesting production funds under this programme must submit their proposals by *December 15th, 1972*. Application forms and additional information are available in Montreal (Suite 2220, P.O. Box 71, Tour de la Burse, Montreal 115 – (514) 283-6363), and in Toronto (Suite 18, Lothian Mews, 96 Bloor Street West, Toronto 5 – (416) 966-6436).

So far this year the CFDC has invested a total of $2,000,000.00 in Canadian film productions. This sum includes approximately ten larger investments ($150 to $200 thousand range), and these four smaller ones. The return ratio on investments is very small, but Rouse hopes for bigger returns in the future, with tighter control on the money. The only change he could conceivably think a potential Progressive Conservative government would bring about, is raising the percentage of returns to the CFDC.

West Coast CFDC grants still available

Even though the Canadian Film Development Corporation is phasing out its grant competitions in keeping with Pelletier's July 4th Film Policy speech (see August issue of Cinema Canada), there still remains $20 to $25 thousand in a previously budgeted West Coast contest.

The competition was announced in August, and more than half of the $50,000 total has already been awarded to four aspiring feature film makers. The recipients are Peter Bryant for a script entitled **The Rocco Brothers**, Zale Dalen for a film called **Quitting Time**, Bix Milanich for **Funeral Ship**, and Richard Patton for his project, **Old Man in a Dream**. Bryant's film is already in production, and the others are due to start early next year.

All four films will be about twenty minutes in length, and their budgets range from $5,600 to $7,500. The rest of the money is open for another script competition: the deadline is *January 15th, 1973*.

To assist in the selection of the projects, the Corporation established a small committee drawn from West Coast filmmakers, who are not competing in the programme. A similar competition last year provided at least nine filmmakers with a chance to produce a film.

Each applicant must have completed at least one previous film (winners of previous CFDC grants are not eligible), must be a citizen of Canada or a landed immigrant with two years' residency in British Columbia, and each proposal must include a shooting script, a detailed budget, the previous film, and a curriculum vitae. Robert Linnell has been retained as CFDC's West Coast administrator, and is receiving applications at Suite 1502, 736 Granville Street, Vancouver 1, British Columbia (area code (604) 666-3838, or 731-2446).

Ted Rouse of the CFDC's Toronto office stated in an interview that he recognizes the problems short films like these face once they get to the distribution stage, but he added that the main purpose of the non-repayable grants is to give West Coast filmmakers a further opportunity to develop their talents as producers and directors (eventually) of feature films.

He went on to say that once the film is made, it's up to the filmmaker to sell it, and since there is such a limited market for 16mm shorts, selling it is an uphill battle. Only in very special cases would the CFDC provide money for blowing up a 16mm print to 35mm for theatrical release: a distributor would really have to like it, be willing to put some of his own money into it, and the filmmaker too would have to pay at least a third of the cost. Rouse doesn't think a Canadian content quota (such as the one in the music industry) is imminent for film exhibitors and distributors, consequently some other ways must be found to help show Canaidan-made shorts and features. He commended the programme of the Canadian Filmmakers Distribution Centre, and pointed to it as an alternative solution to marketing 16mm short films.

Ted Rouse didn't care to comment on the Secretary of State's appointment of a five person committee to advise him on the problem. The appointments have been criticized, since none of the guilds or unions were consulted about the committee, which is supposed to be representative of the private sector of the Canadian film industry. The five member board consisting of George Destounis, Famous Players, and Rock Demers, Faroun Films (distributors); Claude Godbout, Prisma Films (producer); Tom Shandel, Vancouver (director) and Joan Fox, Toronto (publicist); has already met twice, and will presumably be very influential in Ottawa's decision concerning the Canadian distribution and exhibition problem (Film Policy, Phase II).

Since in our humble opinion the main problem facing Canadian films and their circulation is that 80 per cent of the exhibition and distribution money in this country is controlled by Americans, it is very disconcerting to see Destounis' name on this committee, since it is his company, Famous Players, which runs the distribution racket in Canada, and is at the same time 51 per cent owned by Gulf & Western, a giant U.S. conglomerate. No wonder a Canadian content quota seems far out of reach, with the very men sitting on advisory committees, who dictate how much American garbage is to be crammed down our throats daily in our own theatres! (Not that all U.S. films are garbage – but we all know the ones in question).

In the meantime, the CFDC has turned over all its grant-giving powers to the Canada Council, whose film budget is due for a proportionate increase next year.

Canadian feature activity rivals any in the world

At one point in October there were more feature films being shot in Canada, than in the international film production centres of Hollywood, New York, London, or Rome.

Here is a breakdown of the truly amazing number of full–length motion pictures in this country ready for release, or presently being edited, shot, or prepared for shooting.

Canadian features due to be released by Christmas, include the following:

La Vraie Nature de Bernadette (The True Nature of Bernadette), Gilles Carle's truly beautiful, award-winning rendering of a very special kind of Quebec *love* story, starring the best Canadian actress for 1972, Micheline Lanctôt, is to be released in English-Canada soon. It better be.

Bernadette's producers Carle-Lamy report that the film has been sold to 28 countries and negotiations are still being conducted with many other nations. It has been playing in Montreal since May 6th, as well as in many other towns in Quebec. In Paris, France, the film is being presented in five different theatres and is very popular. More than 50,000 people have seen it in less than a month. Gilles Carle's Les Males is also playing in the Latin Quarter, and has been for the past 24 weeks.

Eliza's Horoscope, Gordon Sheppard's long awaited feature will finally go into the theatres. To be distributed by Warner Brothers, it features music by The Band.

Quelques Arpents de Neige (A Few Acres of Snow), Denis Héroux' dazzling historical spectacular about English and French conflict in Quebec during the last century – interwoven with a love story – is due in Quebec theatres by Christmas. It should be released throughout the rest of the country as well, if only to flaunt its technical excellence, but no plans have been announced. Bernard Chentrier did the superb cinematography. (Cinévideo)

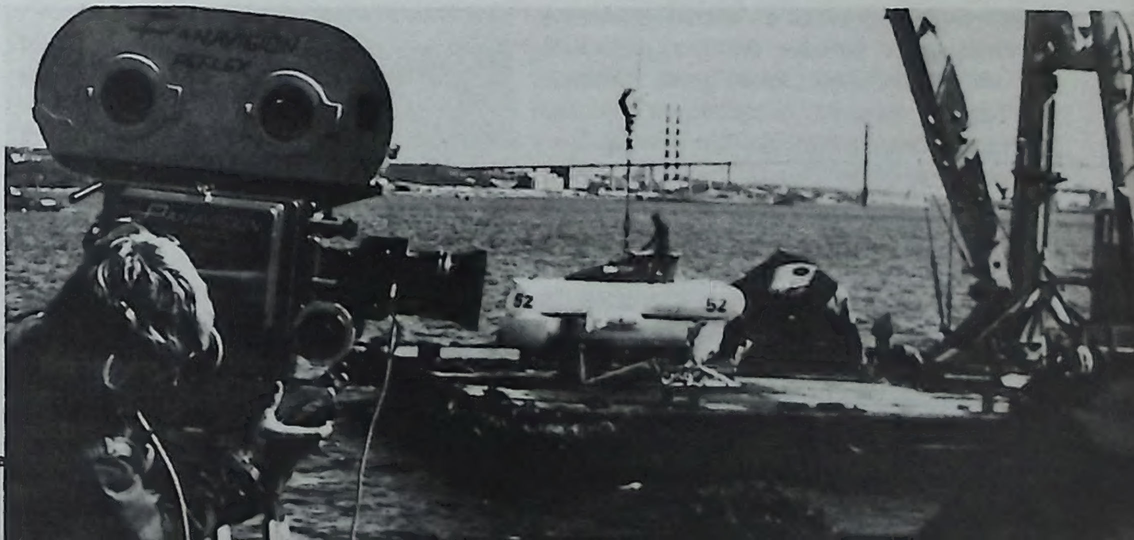
Some other features which we'd like to see playing in theatres throughout the country (and if you think about it, there's no reason why they shouldn't be released, after all most of them were partially financed with our tax money through the CFDC) but most of which will probably stay within Quebec's borders are: **Le Temps d'une Chasse**, (Once Upon a Hunt) a knock-out of a first feature by Francis Mankiewicz, with award winning cinematography by Michel Brault. (NFB); **La Vie Revée**, an equally impressive first feature by Mireille Dansereau about the friendship between two women (see interview elsewhere in this issue); **Montreal Blues**, by Pascal Gélinas, a film about young québécois and where their heads are at. (Jean Dansereau); **Les Colombes**, (The Doves) produced and directed by Jean-Claude Lord, a professionally slick dramatic motion picture about upper middle class life, with Jean Duceppe (Mon Oncle Antoine); **Les Smattes**, by Jean-Claude Labrecque, the first feature directed by this well known cinematographer, examining his people in a setting in rural Quebec. (Carle-Lamy); **La Conquête**, (The Conquest) by Jacques Gagné with cinematography by Labrecque, is the story of a slow coming together of a man and woman, but it is not clear who conquers whom. Quebec City is the real star with its visual and historical beauty unsurpassed in North America. (Carle-Lamy); **La Maudite Gallette** by Denys Arcand, was shown at the Stratford Festival, but this underworld story wasn't even entered in the Film Awards competition. (CINAK)

August and July, by Murray Markowitz, is ready for distribution. The story concerns a love affair between two women. Ivan Reitman's **Cannibal Girls** has no distribution problems – American International Pictures is releasing it in the States. Paul Almond's **Journey**, with Geneviève Bujold and John Vernon, played in Toronto for four weeks to mixed reviews, and has now opened in Montreal to considerably better reviews. An English and French version are playing there simultaneously.

Whatever happened to **Mahoney's Estate** by Harvey Hart, **Mille et Chateaugue** by Alain Perisson, **Bulldozer** by Pierre Harel, **Come on Children** by Allan King, and **Corps et Ames** by Michel Audy, all of them films which the CFDC has invested in recently, and most of them shot some time ago. Can we expect a release date on some of these soon?

In the post-production stage at the moment are these Canadian-made feature films:

The Adventures of Tom Sawyer (actually an American production involving Canadian cast and crew) completed shooting in Upper Canada Village, with twelve Canadian actors and the participation of Maurice-Jackson Samuels CSC, John Board, assistant director, and Sam Jephcott, production manager. A CBS/Universal production, originally for TV, but also for theatrical release. Film House provided all lab services.



On location in Halifax with **The Neptune Factor — An Undersea Odyssey.**

Floralie Où es-Tu? (Floralie, Where are You?) by Jean Dansereau, produced by Les Ateliers du Cinéma Québécois.

In Pursuit Of (Actually an American production involving Canadian cast and crew) produced in Vancouver by Richard Walton of Los Angeles, shot by Kelly Duncan CSC, with Vancouver technicians and actors.

J'ai Mon Voyage, directed by Denis Héroux with KIT films producing.

Kamouraska, award-winning director Claude Jutra's **(Mon Oncle Antoine)** latest film, is being edited and is scheduled for a spring release date. Photographed by Michel Brault and starring Geneviève Bujold, this period piece is based on Anne Hébert's best-selling novel. (see next issue of Cinema Canada)

Keep It in the Family by Larry Kent, with Roger Moride CSC on camera, finished shooting in Montreal. The film will be distributed world-wide by Cinépix. Etrog winner Claude Hazanavicius did the sound, and Ned Stewart wrote the script, with Patricia Gage, Adrienne LaRussa and Alan McRae in leading roles. Produced by KIT Films Ltd. of Montreal.

Last of the Big Guns, produced by John F. Bassett, wrapped on-location shooting in Delisle, Saskatchewan. Directed by Peter Pearson, the $500,000 feature stars Americans Keir Dullea, Elizabeth Ashley, and John Beck. The story (another sports oriented tale for Bassett) concerns itself with a small town hockey stud, and his troubles in life.

Les Allées de la Terre by André Théberge with Yves Leduc finished editing at the NFB.

Lies My Father Told Me about an old man and a little boy was directed in Montreal by East-European film master, Jan Kadar. It's being edited presently. Canadian Ted Allen wrote the script.

Le Mort d'un Bucheron (The Death of a Lumberjack), Gilles Carle's $250,000 film (yet another one) is now being completed for release in January. It features Carol Laure, Willie Lamothe, Denise Filiatrault, Daniel Pilon, and Marcel Sabourin. Concerns an actual incident in which some woodcutters lost their lives.

Mother's Day (Actually an American film with limited Canadian participation) completed shooting in Lunenberg, Nova Scotia, a place chosen because it looks more like New England than New England itself. Darren McGavin, well-known for his TV acting, directed this picture, starring Patricia Neal and Cloris Leachman, with our own Gale Garnett.

Pauline Julien, Carol Laure, Willie Lamothe, and Denise Filiatrault in Gilles Carle's **Le Mort d'un Bucheron**

The Pyx, directed by Harvey Hart, completed production in Montreal. Maxine Samuels put together this feature with a budget close to $1 million. Distribution will be handled by MGM. The story concerns the murder of a high-class call girl and is based on John Buell's novel. Christopher Plummer (Canadian-born!), Karen Black and Daniel Pilon are the stars.

The Rainbow Boys was shot in the Fraser Valley of British Columbia by Montreal's Potterton Productions, Gerald Potterton directing. Bob Saad was on camera, and Patrick Spence-Thomas did sound. Reports about this $500,000 film are very enthusiastic, it sounds like one to watch. Donald Pleasence, who stars in it, is rumoured to have called it one of the best he has ever worked on. Also starring Kate Reid and Don Calfa. The story takes place in the Cariboo gold rush days, and concerns a prospector, a divorcee, and a New Yorker. Sounds like an ideal combination.

La Tendresse Ordinaire by Jacques Leduc, is in the editing stage at the NFB. It is being produced by Paul Larose and stars Luce Guilbault and Esther Auger.

Tu Brûles . . . Tu Brûles has been shot by the l'Association Coopérative des Productions Audio-Vusuelles, Jean-Guy Noel directing. The first feature to be produced under the new CFDC $100,000 feature fund.

U-Turn, directed by George Kaczender in Montreal, is also in the post-production stage. The $420,000 feature, to be distributed by Cinépix, was written by Douglas Bowie and is about a lawyer searching for a dream-girl before getting married to another woman.

Actually being shot, in various parts of Canada as we are going to press, are these full-length motion pictures:

Alien Thunder is shooting at Duck Lake, 80 miles north of Saskatoon. The $1.5 million movie is being directed by Jean-Claude Fournier **(Two Women in Gold)**, and stars Donald Sutherland, Jean Duceppe, Chief Dan George, Kevin McCarthy, and Francine Racette. The script is based on an actual incident in the Mounted Police files about the massacre of Cree Indians, led by Almighty Voice. Onyx Films of Montreal are producing, and Cinema Center is to distribute the film. MGM was supposed to be original distributor, but they pulled out with $700,000. Could this have been a political move?

Allo Tout l'Monde is a documentary on poet Raoul Duguay and composer Walter Boudreau. Directed by Roger Frappier, his second feature, it is being produced by him in conjunction with l'Association Coopérative de Productions Audio-Visuelles.

Bar-Salon started shooting in November. The film was financed under the CFDC's one hundred thousand dollar, low-budget feature fund, and is being directed by Marc-André Forcier, with Les ateliers du cinéma québécois, producing.

Conflict Canada is a musical in production at the English section of the National Film Board in Montreal. It stars Jackie Burroughs, Gerard Parkes, David Balcer, and Dennis Kalman.

Les Corps Celestes (The Heavenly Bodies) is still another Gilles Carle film, presently in production. A multi-lingual picture, its story deals with prostitutes setting up a brothel in 19th century Quebec. However, it's not a sex film.

Get Back, Don Shebib's latest movie, is being shot in Toronto and Sudbury by Richard Leiterman. Shebib also wrote the script about ex-surfers from California who decide to smuggle some illegal stuff into Canada and also pull off a robbery. All this to capture their lost youth. It is being produced by Clearwater Films, Chalmers Adams executive producer. The CFDC is providing $200,000 of the half-a-million dollar budget. Starring are Michael Parks, Chuck Shamata, Sean Sullivan, and Henry Beckman.

The Last Detail started shooting in Toronto in November. It is actually an American picture with limited Canadian participation. The Columbia release stars Jack Nicholson, is produced by Gerald Ayres and directed by Hal Ashby.

The Neptune Factor — An Undersea Odyssey wrapped its Nova Scotia location shooting, and is presently being shot at the Kleinburg Studios, near Toronto. Canadian-born Dan Petrie is directing, with Harry Makin CSC as director of photography. It is a million and a half dollar 20th Century Fox spectacular, with an all star cast: Ben Gazzara, Walter Pidgeon (who was incidentally born in Canada), Ernest Borgnine, and Yvette Mimieux, with six local actors in supporting roles. Co-produced by Harold Greenberg (Bellevue-Pathe), and David Perlmutter (Quadrant Films) in association with Hollywood's own Sandy Howard, the feature is due to for release next spring. The elaborate sets were built and designed by Canadian Jack McAdam.

M'en Revenant par les Epinettes is in production at Les Ateliers du Cinéma Québécois. François Brault is directing.

O.K. . . . Laliberté is in production at National Film Board. The film is directed by Marcel Carrière and stars Luce Guilbeault.

The Paper Chase is another 20th Century-Fox movie being shot in parts of Toronto resembling New England. The Harvard classroom conflict-drama set in the 1940's stars Timothy Bottoms. Canadian crew from IATSE.

Le P'tit Vient Vite is an adaptation of a Feydeau farce, directed by Louis-Georges Carrièr and produced by Montreal's Mojack Films. It was shot on videotape using Robert Lowry's Image Transform process for transfer to 35mm film. This is the film we mentioned in the Technical News section of issue no.4 c Cinema Canada.

Rejeanne Padovani is being directed by Denys Arcand and produced by CINAK.

Taureau is being directed by Clément Perron, who wrote the screenplay of **Mon Oncle Antoine**. It is being shot 35 miles from where the story of that film took place. André Melançon and Monique Lepage star in the film, which is the story of a young, stocky, and stubborn québécois, sort of an older version of the boy in **Antoine**. More about it in the next issue of this magazine. It is an NFB production.

Une Nuit en Amérique, Jean Chabot's latest film is being produced by l'Association Coopérative des Productions Audio-Visuelles. Pierre Mignot is doing the camerawork.

1461 Jours is also an NFB production, with Gilles Groulx directing and Paul Larose producing.

Coming up in the ever-expanding area of Canadian feature film production are these projects: (subject to change, as anyone connected with the business knows only too well. . . .)

Bourke's Liquidators is to be the first of five features produced by Vancouver's Adam Productions. The budget is to be over one million dollars, and the film will be distributed by Futurama-International of Studio-City, California. Tony Mayger will direct the movie, which is about left-wing and right-wing students fighting for the control of world government.

Godsend is scheduled to start shooting mid-winter in a Northern Ontario mining town. Don Brittain is slated to direct the Potterton Productions project. Film is budgeted at $500,000, and script is based on a short story by Joan MacKenzie.

La Guerre, Yes Sir! This oft announced and delayed feature adaptation of the stage production will finally begin filming in January in Montreal. Nicol Williamson, the superb British actor is being imported for the lead role, supported by Jean Duceppe and members of Le Theatre du Nouveau Monde. Eric Till will direct the $750,000 film, produced by Lester Persky, and financed in part by theCFDC and a British group of investors.

The Off Note is one of three major projects announced by Postal Tele-Science Productions of Port Perry, Ontario. See later item in film news.

One Hundred Dollar Misunderstanding is to be shot in April, 1973 in Toronto, and is only one of the major projects announced for the future by Broadway producer Hillard Elkins. See later item in film news.

The Revolution Script is a film on the October crisis. Brian Moore will direct and it is being co-produced by David Wolper, Potterton Productions, and Les Productions Mutuelles, Ltee. of Montreal.

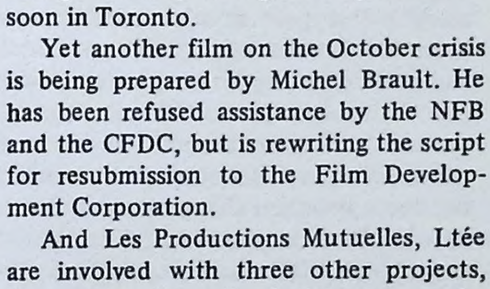
Rosedale Lady finally another film from Don Owen (**Nobody Waved Goodbye, The Ernie Game**), it was approved under the CFDC low-budget feature fund, and presumably will go into production soon in Toronto.

Yet another film on the October crisis is being prepared by Michel Brault. He has been refused assistance by the NFB and the CFDC, but is rewriting the script for resubmission to the Film Development Corporation.

And Les Productions Mutuelles, Ltée are involved with three other projects, but presumably all of them are to be filmed in France. One involves Belmondo, another Jean-Louis Trintignant.

None of these lists claim to be absolutely complete or even entirely accurate. We are too understaffed to do major research. To the best of our knowledge however, there are no other major feature length motion pictures being shot right now in Canada; but then we forgot to check uncle Henry's basement.

It leads one to be overly optimistic. With the new elimination of the tax loophole (see Directors Guild page) many people are worried that investment in Canadian films will slacken off. Hopefully many of these projects wil make enough money to still make Canadian motion pictures an attractive and lucrative investment.



Panavision camera with Maple Leaf, Don Shebib with headband, and Richard Leiterman with concerned face on set of **Get Back**

In the meantime, Hollywood is disappearing. . . .

Hollywood (AP) – A million people troop through Universal Studios on tour every year and take away a little bit of the studio with them. Literally.

Hundreds of items are taken from the studio in a quest for souvenirs by tourists. Universal is the only movie studio that operates a tour.

"They'll take anything they suspect a star has touched," said Herb Steinberg, a studio executive. "When Paul Newman had his office on the lot they went around taking beer cans out of the trash."

Rubber rocks on the outdoor sets are a favorite. John Wayne's cowboy hat vanished from the movie museum. Ashtrays, parking signs, name plates – anything with the name of the studio or a star is a target.

Someone took the head off an Alfred Hitchcock dummy used to promote his movie Frenzy.

"I hope the thief went away with it tucked under his arm in the best Anne Boleyn manner," said Hitchcock. "That's the way they used to tell the apocryphal story about how the ghost of Anne Boleyn went about with her head tucked under her arm."

The Studio could call the police, but one day after 500 kids had examined the Adam-12 police car it was discovered the radio and microphone were gone.

One stop on the tour is the Lucille Ball dressing room. So many cans of hair spray and other items on the dressing table vanished, that Walker said he asked the girl guides to bring in their empties. Those disappeared, too. Finally, they glued the cans to the table top.

Walker still has not figured out how someone made off with a 100-pound statue of Woody Woodpecker that was standing in front of the tour centre. Another item taken was the feet of a gorilla in a jungle set.

The missing item that causes the most amusement was taken from a western set. "They were on a sound stage where a ranch scene had been set up," Walker said. "The guide was telling them how everything was a false front. False rocks, fake trees, fake grass. So one woman reached down and picked up some horse manure and put it in her purse. That was real."

Broadway producer forms Toronto public company to finance multi-million dollar features

Hillard Elkins, producer of **Oh Calcutta** and **The Rothschilds**, held a press conference in Toronto recently, to announce the formation of a local public finance group (Elkins Productions of Canada Ltd.), bankrolled initially at $1.5 million.

Elkins took off to London immediately to begin production on the film version of **A Doll's House** with his wife Claire Bloom as the lead. His other plans include a five million dollar movie version of **The Rothschilds** with Fox, to be shot late next year, as well as an April start in Toronto on **A One Hundred Dollar Misunderstanding.**

Elkins Productions also plans to move into publishing, recording, and the TV specials packaging fields. One television special already in the works is **Hedda Gabler**, also starring Claire Bloom. Now, if only all of this activity would be planned for Canada (some definitely is), then it would be a cause for celebration for local talent and technicians. . . .

Stulberg says Fox will bring more projects to Toronto

Gordon Stulberg, Toronto-born president of 20th Century-Fox studios in Hollywood, visited his birthplace recently. He made some interesting comments about his company's plans to make more films in Toronto.

"We're interested in more," Stulberg told a press conference, "considering the aggressiveness of the government, the willingness of unions to work, and the number of good post-production laboratories."

Currently two features are being made in Toronto, in which Fox has an interest: **The Neptune Factor** and **The Paper Chase.** Stulberg is touting **Neptune** in Fox memos as another **20,000 Leagues Under the Sea.**

Postal Tele-Science Productions planning feature films

Steve J. Postal writes from Port Perry, Ontario (55 miles northeast of Toronto):

"On September 1st, Steve Postal Productions and Tele-Science Productions merged and became Postal-Tele-Science Productions. We have been in the business of making movies and producing TV shows since 1945 all over the world.

We will begin shooting **The Off Note**, a 35mm, Panavision, Eastmancolor feature in late January in Toronto, Lindsay, Port Perry, Ottawa and Gatineau, Quebec.

Starring will be Danielle Ouimet (Denis Héroux' Valerie), John Hamelin, Laddie Dennis, and tentatively, Rita Hayworth.

REAT DAYS I
GUST

Francois Floquet receives gold medal in Atlanta for **Les Hommes Qui Viennent du Ciel**

Shooting is complicated by some of the French dialogue scenes in the film, a very unusual love story which touches on some problems of people in love in a lonely big city.

Added to this is plenty of 'meaningful' sex (should titillate the censors in Ontario, especially) and beautiful winter scenes to rival those of **Mon Oncle Antoine.**

Budget is $270,000, with the CFDC being asked for help and money coming from private sources. The shooting schedule will be seven weeks. Director will be Steve Postal, and the script was written by Steve Postal and Julius Postal. The story will appear as a paperback novel when the film is released."

Postal goes on to describe two more big feature projects, but more about those when they become current and timely. Production houses tend to make big plans and then change them as events unfold. Postal's plans sound impressive enough, one of them tentatively stars George C. Scott, and we'll report on them as details are finalized.

Vancouver hit by blitz con artists

Kelly Duncan CSC writes from Vancouver:

"No features being shot presently in B.C. although 'talk' of a 'possible' in December. I'll let you know when and if it develops. I read in a recent *That's Showbusiness* about imminent production in B.C. from Nimco Productions and Tracker Productions. Presently it's so much 'hot air.' As you know 'prospective' producers use these news clippings to promote money for a hopeful production.

NIMCO PRODUCTIONS HAVE TAKEN A LEASE ON PANORAMA STUDIOS IN WEST VANCOUVER. THEY WILL USE IT AS A HOME BASE FOR THEIR TV VIDEO CASSETTE RENTAL COMPANY.

(Even the headlines are revealing. They are not in production with anything, just assessing the sales market.)

It's been a lean year in British Columbia for crews involved in feature production."

And a week later, the following letter:

"I wrote to you about NIMCO last week! As you can see by the newspaper clippings, the company has gone 'belly up' *before* it got off the ground!"

The clipping tells a fascinating story that could have been concocted by Kurt Vonnegut. Marshall Hamilton, a twenty-five year old bright con artist blew into Vancouver with huge plans to produce, edit, transfer, and distribute video cassette tapes, which Hamilton boasted will 'soon make movies obsolete.'

His background was a mystery, and so was the source of the financial backing for his venture. He dropped hints that he was the son of a former Cuban plantation owner, and that his money was coming from New York, Delaware and the Bahamas. He must have been convincing, because people actually believed him!

For credibility value he rented part of the Howard Hughes suite at the prestigious Bayshore Inn and also took out a lease on a studio. He got most of it on credit, including furniture, carpets, phony rubber plants, and a lot of services.

After he made his scheme known and surrounded himself with eager, young executives, people were ready to be taken in as 'franchise agents' in his video cassette selling operation. They had to make a cash payment, though, in advance. This went on for a mere two weeks, until some more reputable films (including those he hired as PR people) started questioning the whole thing, and poof! Hamilton disappeared without a trace leaving a long line of creditors with mouths agape.

One of the people (an experienced businessman) taken for at least ten thousand, betrayed his naiveté:

"He told different stories about where the money was coming from, but I thought this was just because he was not allowed to say."

Take a young man with a keen mind and a good story, couple him with the glamour myth of film or television, give him enough gumption to order a lot of things on credit, and watch the people lining up to buy whatever he's selling.

Kelly Duncan goes on:

"I'm afraid this is the fifth or sixth so called production company (Nimco intended to make features for TV) that has gone broke or skipped town during the past three years. Most of them have been U.S. con men with a good story. Fortunately in most instances they were unsuccessful in raising money, so few Canadian backers were burned. But this kind of thing certainly makes it tough for a legitimate film production to raise financing in B.C. In the meantime actors, technical crews and labs live in hope that 'one day' something substantial will happen in terms of feature film making. There are lots of skeptics here, I can tell you."

Tom, Becky, Huck, and the whole gang . . . again

Bob Crone, President of Film House Ltd., flew regularly in his own plane to Upper Canada Village (a good four hours' drive otherwise) to deliver rushes to the set of Adventures of Tom Sawyer, the television feature shot up there by CBS/Universal. Other Canadians involved in the shoot were Maurice-Jackson Samuels CSC, John Board, first A.D., and Sam Jephcott, Production Manager, with an IATSE local technicians crew. There was a bug in the new 'simultaneous video/film' system, so they ended up shooting only 35mm film. After television, the movie is also slated for theatrical release. A considerable number of Canadian talent participated in front of the cameras, too, including Karen Pearson as Becky, Sue Petrie as Mary Sawyer, Dawn Greenhalgh, Leonard Bernardo, and Chris Wiggins.

Festivals, Awards, Prizes and Showings

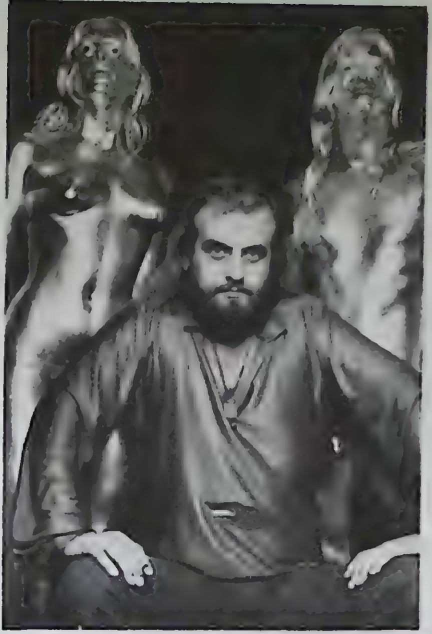
In addition to the 24th Annual Presentation of the Canadian Film Awards (see feature story elsewhere in this issue), a number of other festivals recently were either comprised entirely of Canadian films or gave top prizes to works from this country.

There was a festival of Cinema in 16mm in Montreal, a student film festival at Sir George Williams University, and all of these will be reported on in due course at length.

There was a mini-festival of women's films in Toronto recently and a major one is planned for next June, on a truly impressive scale. More about that again, as well.

At the Hollywood World Television Festival, Toronto's Jim Hanley won two gold medals, one for his TV documentary/profile of Jack Nicholson, and the other for the pilot show of a new series called True North, in the experimental category. Hanley is educational producer for the Ontario Educational Communications Authority, which is Toronto educational television.

There was a major salute to the National Film Board of Canada at the First Annual International Animation Film Festival held in New York mid-November.



Ken Gaul and friends of the N.Y. Erotic Film Festival.

The Leipzig Festival of documentary films selected **Les Gars de Lapalme**, a 26 minute short by Francois Dupuis and Arthur Lamothe, for showing in the information section.

In closing, the actual number of Canadian made films at the Second Annual New York Erotic Film Festival has not been finalized, but the jury members have been picked for this mid-December event. William Burroughs, author of "Naked Lunch," Xaveria Hollander, the "Happy Hooker," screen writer and author Terry Southern, Holly Woodlawn, star of "Trash," Kevin Sander, local TV movie critic, and Joe Namath, "ladies' man" and football star.

Unfortunately the deadline for entering films was November 15th, thus by the time you read this, it will be too late. However, you can still catch a plane down to Gotham and watch for two weeks (from December 5th to the 15th) as the best examples of contemporary erotic filmmaking are unreeled in front of your hopefully aroused corneas.

Seriously, I've had the occasion just recently to watch Scott Bartlett's Lovemaking, which was a big winner last year, and it is a truly beautiful, poetic film.

For further information please contact festival organizer Ken Gaul at Inner Limits, 143 East 37th Street, New York, N.Y. Gaul really believes in what he's doing, thinks that anyone who doesn't get off on erotic films must be sick, and signs his letters Power to the Pornographers! He was hauled into court on four charges from last year's fest, but most of them have been dropped. It's worth it to drop him a line of support (or challenge) just to receive a reply on his stationery, which is far *µΦN#☆* out, to say the least.

From **Le Temps d'une Chasse** *(The Weekend of the Hunt).*

Warner Brothers refuses to enter A Fan's Notes into festivals

Eric Till's A Fan's Notes was shelved by Warner Brothers for two years after editing was completed. Finally, as it is rumored, Michael Spencer of the CFDC managed to convince Hollywood to release it and the film actually opened in Toronto late September. CFDC had cause to be concerned, since they provided one third of the nine-hundred thousand dollar budget.

Now it seems Warners is trying to keep the film from being entered into festivals and competitions. Although the CFDC managed to get it to Cannes and to Berlin this year, Warners refused to have the film shown at the Canadian Film Awards presentation in Toronto, at the Chicago film festival, and in a Rochester competition – even though organizers specifically invited the film.

As a result, the CFDC is wary of investing in any more films, where control of the production is not in Canadian hands. Eric Till is understandably bitter about the whole affair, especially since Toronto audiences and critics liked his picture. It's not the kind of film people rave about, but reaction was consistently positive.

NFB films win 63 awards in 1972

The National Film Board of Canada won a total of sixty-three awards during the course of the year in national and international film competitions.

13 Etrogs went to the Film Board at the Canadian Film Awards. Producer Colin Low won the special Grierson Award for his distinguished contributions to Canadian film. Le Temps d'une Chasse, a very impressive first feature by Francis Mankiewicz, netted three statuettes for the Board: a special jury prize for its director, best cinematography for Michel Brault, and best sound recording for Claude Hazanavicius.

Dans La Vie was voted best animated film, Francoise Durocher, Waitress best TV drama, Je Chante a Cheval . . . Avec Willie Lamothe, best TV information/public affairs film, This is a Photograph won as best theatrical short, and specialty awards in the non-feature category went to André Brassard, best director (**Francoise Durocher**); George Dufaux, best cinematography (**A Cris Perdus**); Michel Tremblay and Brassard, best screenplay (for **Durocher**); Les Halman, best sound editing (**Wet Earth, Warm People**). Best sound recording went to Claude Delorme for the same film, and best sound re-recording to Michel Descombes for **This is a Photograph**.

At the Atlanta International Film Festival earlier this year, the Gold Medal Special Jury Award went to Grant Munro's Ashes of Doom, an anti-smoking TV film. Gold Medals were also given to the Academy Award nominee **Evolution**, directed by Michael Mills, and to **Hot Stuff**, which was named top animated film at last year's Canadian Film Awards. It was directed by Zlatco Grgic.

Silver Medals went to **Pandora** by Derek May and **The Doodle Film** by Donald Winkler. A bronze medal was awarded Mike Rubbo's **Wet Earth, Warm People**.

The sixty-three awards to the NFB were presented at 26 different competitions in 10 different countries. The Atlanta prize for **Hot Stuff** is the sixth honor won by this animated short. Other multi-wins include four for **Evolution**, four for **Half, Half Three Quarters Full** by Barrie Howells, three to **The Sea** by Bane Jovanovic and two to Norman McLaren's **Synchromy**.

Among other trophies won this year were the Gold Medal of the President of the Republic to **The Sea** in Milan, Italy and the St. Finbarr Statuette to **The Huntsman** in Cork, Ireland. Gold, Silver, Bronze prizes in Berlin went respectively to **Atonement** (Mike McKennirey), **Seaweeds** (Barrie McLean), and **Small Smoke at Blaze Creek** (Michael Scott).

One wishes Canadians would have as much of a chance to see these excellent films as people in other countries.

Selling out, almost (Canadian style) or it's big biz, baby!

Gulf and Western, the U.S. conglomerate which happens to own 51.2 per cent of Famous Players' Canadian theatre chain, had a chance to pick up the rest and become 100 per cent owner, but declined to do so. Knowledgeable observers believe Canadian government pressure had something to do with that decision.

Instead, the company which owns the shares will offer them – 49 per cent of Famous Players (actually 48.8 per cent if you want to quibble) – to the public on the stock exchange in mid-December. The size of the issue (what is at issue here, anyway?) is expected to be 3.5 million shares, and is expected to make $28 million for its owners, Canadian Cablesystems.

What's to prevent another U.S. owned conglomerate or the like from picking up most of those shares? Probably nothing, but at least Canadians have an equal chance to grab them. The whole thing is meaningless anyway, since the power lies in the hands of those who own over 50 per cent, Gulf and Western. And if less than half of something goes for $28,000,000, you don't need a business degree to figure out that Famous Players' cut of the Canadian exhibition biz is over sixty million dollars. So don't expect the Americans to let go of a good thing when they've got a tight hold on it.

Other big money moves in showbiz land include Cambrian Broadcasting of Sudbury purchasing majority interest in Toronto's Studio Centre, the Lakeshore Studio complex having been put together by Terry Dene not so long ago.Dene will stay on, renting production space (paying money for something which he owned until now). Deal becomes more complex, when one finds out that Barco media, the headliner entertainment booking firm, is part of it as a subsidiary of Studio Centre. Another conglomerate is born, and immediately plans to increase TV and film production, what with Global going on the air in another two years.

And finally, Astral Communications of Toronto went through a long period of indecision after the death of founder Jerry Solway. Now everything seems to be straightened out, with the control block of shares in the company nicely distributed between the President, Vice-President, Edper Investments (Edward and Peter Bronfman), Bellevue-Pathe President Harold Greenberg, and a Montreal investment firm. Astral distributes foreign art films, American International Pictures product (like **Slaughter**, **The Deathmaster**, **The Thing With Two Heads**, etc.), dabbles in investing in Canadian films (**Another Smith for Paradise**), and controls Mustang Drive-Ins.

Paul Almond wound up at Astral as a result of Gendon Films being part of the financial tiddly-winks. So **Journey** wound up at Astral, but no one at Astral seemed to be very enthusiastic about it. So Paul Almond had to do his own publicity. Even trying to find Almond at Astral was an adventure. If you told the receptionist that you wanted to speak to Paul Almond, she'd reply, "Paul who?" If you explained that you'd like to see the director of **Journey**, she'd say "what?" She'd ask you if you were sure you had the right place. Then her friend would come over and say, oh yeah, she's heard of him all right, isn't he the husband of Geneviève Bujold? This would go on, until someone upstairs would be called, and it turned out that Almond was in his office and had been for the past three days. Mustang Drive-Ins, huh?

Magnasonic Canada and Cartridge TV sign pact

Magnasonic Canada Ltd., a Canadian manufacturer and distributor of a wide range of high quality electronic home entertainment products and appliances, has signed an agreement with the U.S. based Cartridge Television Inc. to adapt certain models in its line to television products so that they will accept the Cartrivision videotape recorder for distribution in the Canadian market.

The Cartrivision system, developed by Cartridge Television Inc., is the first home videotape system and features the ability to play pre-recorded programs for up to 112 minutes on a single tape cartridge, record television off the air, or – with a special camera – receive conventional TV broadcasts and serve as an in-home, closed circuit video security monitor.

For filmmakers who see video not as competition but as a new, exciting tool and a compliment to film, myriad possibilities would arise, once the majority of Canadian television sets are equipped with a system like this. Distribution of shorts and independently made films could be feasible to private homes, and consequently even those working in 16mm or Super 8 would have a source of income open to them which right now is denied.

Far-seeing visionaries could even consider coupling systems like this with new cable and UHF channels to create a visual equivalent to the presently booming business of stereo-album sales. One or two channels could be devoted to playing the latest works of film and video artists the same way FM stations play pop music now, and the thus popularized works could be mass-produced and marketed via cartridges, the same way LP's are now. There is no reason why the visual artist should be any less popular or make less money than his audial counterpart, the musician. Filmmakers could form groups and attain mass popularity à la the Stones or the Beatles. It sounds far fetched now, but in ten years, who knows?

NFB making language-learning films

The National Film Board is producing a series of sixty, twenty-minute language-learning dramas, designed to support the teaching of Canada's two official languages. Sydney Newman, Film Commissioner and Board Chairman, is behind this ambitious project. The series will be ready for adult education classes throughout the country in 1974.

CBC-TV will run a thirteen-week NFB produced series entitled **Adieu Alouette**, documenting the arts in Quebec. Also offered to television from the Film Board is an English-language feature called **Cold Journey**, about the treatment of Canadian Indians.

Film as a "fusion of all performing arts" discussed at conference

The power of film can be a decisive influence in the presentation of cultural matters of real concern to Canadians, according to Wally Gentleman, CSC, BSC, FRSP, a governor of the Canadian Conference of the Arts. The annual week-long conference was held in mid-September in Mount Orford, Quebec.

About 200 delegates from across Canada, representing a diversity of cultural and performing arts, used films for the first time in their general meetings.

Gentleman, president of SPEAC Productions Ltd. and representing the Society of Filmmakers, selected a variety of NFB pictures to show how film represents a fusion of all performing arts. He chose such widely acclaimed works as **Walking, Pas de Deux, Zikarron,** and **Stravinsky.**

Documentary on Grierson completed

A documentary about the late John Grierson and his impact on film in communications has been completed by the National Film Board. Entitled **Art is a Hammer**, after an essay written by Grierson in 1940, the film has been in production since late spring, with shooting in New York, Great Britain, Canada, and other countries where Grierson is remembered as a pioneer documentarian and the first Commissioner and founder of the NFB.

According to researcher Marjorie Saldhana, the film presents the biography of an idea rather than of a person. It portrays Grierson as a special kind of communicator and his often-quoted theory of "the creative treatment of reality" in films. David Baristow was executive producer, and James Beveridge (Chairman, York University Film Programme) was film consultant. Roger Blais directed, and Eugene Boyko was chief cameraman.

New NFB documentary is big hit in Peking

A feature of the recent Canadian trade fair held in Peking was the screening of the new National Film Board production entitled **Here's Canada**. The showing was attended by over 2,000 persons, including the visiting delegation, headed by External Affairs Minister Mitchell Sharp and Chinese Government officials. Sponsored by the Department of External Affairs, the documentary was produced by Colin Low (recipient of the special Grierson Award at this year's Canadian Film Awards), and shot and directed by Tony Ianzelo, who says that the picture provides an exciting new image of Canada, in terms of the country's diversity, the people's adaptability to the land and other aspects of development from the arts to technology.

A series of prize-winning NFB films were shown daily to packed houses. But the film that seems to have caught Chou En Lai's attention is a twelve-minute short made by Derek Baker of Toronto's Editcomm on a new, mammoth, $300,000, GM of Canada ore-transport diesel truck, called TEREX. The Chinese leader was more impressed by advanced Canadian mining technology, than by glossy attempts to sell Canada abroad.

Panel discussion on Canadian unions

The Toronto Filmmakers Co-op organized a panel discussion on "Unions – their contribution to Canada's emerging film industry." The event took place at the theatre of the National Film Board in Toronto.

At the head table were Bryon J. Lowe from NABET-AFC, Local 700; Roy Chegwidden from IATSE, Local 873; Paul Siren from ACTRA; Michel Brault from SNC in Quebec; Sam Jephcott representing the Directors Guild; and Richard Leiterman, free-lance, independent cameraman. Moderator was Jerry McNabb, Co-op coordinator.

Each member of the panel had fifteen minutes to present his case, then the meeting was thrown open to questions from the audience. This latter part of the evening obviously proved to be more interesting than the prepared statements of the panelists.

The audience represented a wide cross-section of the film community. Present were Ted Rouse from the CFDC; John Board, assistant and full director; Ken Post CSC, cameraman; Francoyse Picard from the NFB; Morley Markson, filmmaker; Jean Murray and Michel Gabereau from NABET, assorted technicians, members of IATSE; Bill Dunn, cameraman; Vince Hatherly, editor, soundman; Kirwan Cox, activist producer; David Tompkins and Tom Urquhart from the Canadian Filmmakers Distribution Centre; Sandra Gathercole, production manager and publicist; Recha Jungmann, filmmaker; plus people from the CBC, NFB, the private sector, and the film co-op. At least seventy people in all.

This typical, lighthearted exchange, took place between two panelists. Michel Brault to Bryon Lowe from NABET: "So you pretend that you are more Canadian than IA?" Startled reaction from the first row: "Did you say *pretend?*" Brault just smiled, and muttered into his beard: "My English is not so good. . . ." Laughter and applause from the audience.

There is a more detailed report on the evening's discussion elsewhere in this issue. A subjective impression is that it was a worthwhile evening, marred more by omissions than by what was actually discussed. As a first step in a whole series of exploratory talks designed to bring out into the open the hidden problems and divisions within the Canadian film community, the meeting was successful.

One would hope that in the future IATSE Local 644C would be willing to engage in a dialogue of this type and not allow New York to dictate what meetings its members and representatives may or may not attend. A Toronto Star reporter pointed out the main omission of the meeting, when he asked afterwards why it was never explained about Richard Leiterman being rejected for IA membership. We'd all appreciate an official IATSE statement on that matter. Maybe at the next meeting?

SMPTE Los Angeles Conference honors Canadians

Harold Edy of Toronto and Stanley Quinn of Montreal were elected Canadian Governors at the 112th Society of Motion Picture and Television Engineers Conference held recently in Los Angeles. Mr. Edy, Vice President and General Manager of Bonded Film Services, looks back on 25 years in the film business. Prior to joining Bonded, he spent 12 years with the CBC, and was film operations manager there when he left in 1966. Mr. Quinn is technical supervisor at the laboratory engineering headquarters of CBC Montreal. They will represent Canada on the SMPTE Board of Governors.

At the same meeting, Findlay J. Quinn, President of Quinn Laboratories in Toronto, was honored as a Fellow of the Society. The awarding of the Fellowship is in recognition of Mr. Quinn's 24 years of service to the motion picture and television industry in Canada. He founded Quinn Laboratories in 1969, after extensive experience with the National Film Board and private motion picture laboratories.

Another Canadian, Gerald G. Graham, Director of Planning and Research for the National Film Board, was elected SMPTE Editorial Vice-President. His duties will be to run a large department which publishes technical journals and books, organizes conferences, and assists with the development of technical programmes.

Act fast if you want your film to be part of The Film Christmas Package!

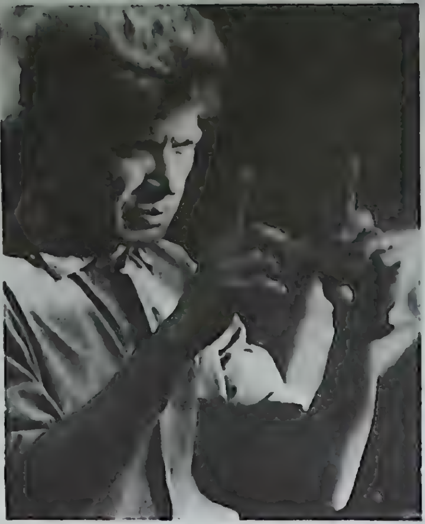
If you've made a film and you have a 16mm print of it with an optical sound track, and if you'd like to have it shown to make some money, then send a print immediately (before December 31st, 1972) to the Canadian Filmmakers Distribution Centre. It will be viewed by a group of cineastes, and if selected, it will be put in a package and shown in places around the world. Effective advertising and sophisticated presentations will ensure large, intellectual, paying audience.

Send your film on a reel in a can by registered mail to : FILM PACKAGE, Canadian Filmmakers Distribution Centre, Room 204, 341 Bloor Street West, Toronto 189, Ontario.

All selected prints will be purchased at cost. Others will be returned postage paid. Further details will be mailed to you. If you wish to learn more, call (416) 921-2259 and ask for Patrick Lee or Sandra Gathercole. But send your film in now.

New wave Hungarian director visits Canada

István Gaál, one of Hungary's foremost young directors, is presently touring Canada with some of his own and other recent Hungarian films. At Gerald Pratley's Ontario Film Theatre, four features were screened: **The Falcons (Magasiskola)** by István Gaál, followed by a discussion with the director; **Love (Szerelem)** by Károly Makk, a film acclaimed last year at Cannes, and more recently at the New York Film Festival; **The Upthrown Stone** (Feldobott Kö) by Sándor Sára, a poignant look at the Stalinist Fifties; and **The Tóth Family** (Isten Hozta Örnagy Ur) by Zoltán Fábri, a meaningful comedy about the war years. Gaál's latest film **The Dead Landscape** (A Holt Vidék) was shown in a private screening, and further attested to the brilliance of the young director, whose work is on par with Miklós Jancsó's. An interview with Istvan Gaál will appear in the next issue of Cinema Canada.



Istvan Gaál, director from Hungary.

CBC-TV Drama department cancels Program-X

A decision has been made at the CBC to cancel the low-budget, high quality drama show, **Program-X**. This will seriously hurt the chances of writers and directors to break into drama at the Corporation.

Paddy Sampson, executive producer of the show has, during its three year run, given many new writers a chance to have their works presented on network television. The show will be succeeded by a more costly and prestigious series called **The Play's The Thing**, concentrating presumably on more established works.

Feature length documentary on the history of Canadian cinema

A major film compilation surveying the development of film in Canada from 1895 to 1940 is now underway. Made possible by a grant from the Canadian Horizons programme of the Canada Council, the feature length film will depict through film extracts, graphics and interviews with pioneers, the early attempts to establish a feature film industry, the production of short films and the involvement of the Federal and Provincial governments with film making.

Kirwan Cox, Chairman of the Canadian Filmmakers Distribution Centre and a McGill University lecturer, is responsible for the project which is being undertaken in collaboration with the Canadian Film Institute. Peter Morris, Curator of Archives at the Institute, is directing research.

Much basic research on the history of filmmaking in Canada will be necessary. A major search has now begun across Canada and the USA to uncover films, documents, stills and other material of the early period and to interview film makers, cameramen, actors and technicians who worked during these years. All material collected will be preserved if possible, in the Archives of the Canadian Film Institute for use by other researchers in the future.

The film will be completed in 1973 and made available through the Canadian Film Institute and the Canadian Filmmakers Distribution Centre for educational purposes across Canada. All those who can aid this research with materials or personal histories are urged to contact Kirwan Cox (466a Danforth Ave. No.1, Toronto (416) 964-0732) or Peter Morris (Canadian Film Institute, 1762 Carling, Ottawa K2A 2H7, (613) 729-6193).

Coaching Association of Canada producing films for training

Andre A. Sima, Audio-Visual director of the Coaching Association of Canada, reports that they've commenced an ambitious program this past summer. It involves the production of 16mm films for coaching, teaching, and training purposes.

The initial phase of this plan was to shoot about 10,000 feet of film at the Olympic Games in Munich. These highly technical films will be transformed into 16mm shorts and loops. They will also be made available to institutions and coaches across the country in Super 8, or 35mm format.

The shooting was done with modified Bolex cameras, capable of recording images with 1/2000th (!) of a second exposure on each frame. The resulting film can be projected normally, or observed frame by frame through special projectors.

French language films on art catalogued

The Canadian Centre for Films on Art announces the publication of a new catalogue, **Films sur l'art no. 9.** some 500 French language films on art, available for rental or loan in Canada, are listed and briefly described.

The nucleus of the listing is the group of important international films purchased each year by the National Gallery of Canada for the use of universities, art groups, and galleries. To these are added appropriate films produced by the National Film Board, and also titles from the collections of Ottawa diplomatic missions and the Canadian Film Institute.

In addition to the usual alphabetical and subject indexes, artists' names have also been listed, together with dates, to facilitate programme selection and arrangement.

To obtain a copy of the catalogue, or for further information, please write to: Mrs. Dorothy Macpherson, Executive Director, Canadian Centre for Film and Art, 150 Kent Street, Ottawa, Canada.

Italian underground films available

Film-maker Massimo Bacigalupo is in the U.S.A. until June, 1973 and is willing to show, comment and lecture on a group of films from the Italian Co-op that he has brought with him. Besides his own work, films by Leonardi, Lombardi, Baruchello, Patella, De Bernardi, Bargellini and others are available. He believes that the films, if screened all together (2 or 3 programmes), would give the North American audience a fair idea of the independent film situation in Italy and, by implication, in Europe; but he will gladly show a full programme of his latest work, including the one-hour feature **Migrations**, and a witty work-in-progress called **Warming Up**. For information and details, write to M. Bacigalupo, 500 Riverside Drive, New York 10027, N.Y., U.S.A. Telephone (212) 666-7600.

Filmpeople, filmpeople, filmpeople

Michael Maclear of CTV's W-5 programme is receiving a considerable amount of praise for his superb reporting from Vietnam.

Geneviève Bujold is taking a rest from acting roles until next spring, when her film *Kamouraska* is due to open. (see next issue of Cinema Canada for a rare interview with the actress). Her vacation in Paris was interrupted recently when she was flown to Hollywood by Paramount to screen-test for the part of Daisy in the film version of F. Scott Fitzgerald's *The Great Gatsby*.

Patricia Murphy, formerly of New Cinema Enterprises, made her TV debut as regular hostess of Toronto CITY-TV's afternoon women's programme.

Gordon Pinsent's film *Rowdyman* played to large crowds in Boston. Director **Peter Carter**, actress **Linda Goranson**, and producer **Larry Dane** attended the opening. Pinsent provided the only memorable, spine tingling moment at the Canadian Film Awards with his moving yet funny speech upon receiving the Etrog for best actor.

Peter Pearson, director of *Last of the Big Guns*, was ready to give up filmmaking after financing consistently fell through on his own feature project. He left Canada, vowing never to return. Well, he's back and working. His NFB short with Kate Reid in 1968 won an unprecedented (at that time) eight Etrogs.

Gale Garnett landed a choice role in *Mother's Day*, Darren McGavin's feature which wrapped recently in Nova Scotia. Ms. Garnett had excellent company: Academy Award winners Patricia Neal and Cloris Leachman, but she had to bow out from a Factory Theatre Lab production in Toronto to accept the part. Her on location reports via her regular column in *The Toronto Star* made fascinating reading.

Claude Fournier's record-grossing sex pic, *Two Women in Gold*, finally made it to Toronto, two years after it's original release. In Quebec alone it grossed an unprecedented $2.5 million. Fournier is at present shooting *Alien Thunder* in Saskatchewan, with **Donald Sutherland**. This is Sutherland's first working trip to Canada since he made *Act of the Heart* in 1969. He's quoted as saying: "I'm a Canadian. You know the minute you come back. It's like I've lost 15 years. I just sat down when I arrived and I never wanted to go away again. It was the first time in my life I just stopped."

Kate Reid, had a series of unfortunate accidents on the set of Potterton's *The Rainbow Boys* in British Columbia. First she fell over a cliff, then a motorcycle ran over her. She had to go to hospital in Vancouver. Back in Toronto and fully recovered, the only thing she could say was "I'm so lucky to be alive." More recently she left for London to work in *A Delicate Balance* with Katherine Hepburn and Paul Scofield.

Jacques Godbout, NFB director and best-selling author in Quebec, was in Toronto recently to show his last feature *IXE-13* to the French community here. His feature is hard to follow for a non-Québécois, especially since it lacks subtitles. It's about a fifties pulp-serial hero in Quebec, and is liberally sprinkled with anti-Church, and anti anglais-establishment sentiments. (see next issue of Cinema Canada for an intereview with Godbout)

Michel Brault best Canadian cinematographer for 1972, was also in town recently for the Filmmakers Co-op union meeting. He talked about his problems in trying to get a film off the ground about the October crisis. Both the NFB and the CFDC have refused to back it (on political grounds, presumably) so now he is re-writing the script and resubmitting it for CFDC consideration.

Françoyse Picard, in charge of distributing Quebec films in Toronto for the NFB, is doing a fantastic job helping québécois filmmakers when they visit here. She keeps them on schedule, arranges accommodations and sustenance for them and acts as their interpreter, guide, and intellectual companion. She's a fascinating woman, and this year has shepherded Claude Jutra, Jean-Pierre Lefebvre, Gilles Carle, Jacques Godbout, Clément Perron, Michel Brault, besides helping out with the large Quebec contingent to the Film Awards. She should get a Croix de Paix, at least!

Phil Forsythe, former host of CBC radio's *As It Happens*, has been wandering around North America and Mexico now for the last few years trying to explore his own head and get a film together. He wrote an autobiographical sketch in Alexander Ross' column recently.

Vancouver filmmaker **David Rimmer's** films were shown at the New York Film Festival and the New York Times gave them a good review. Rimmer is living in that city now and is making personal, experimental films.

Bonnie Kreps, a Chatelaine columnist, has managed to secure Canada Council and Ontario Arts Council grants to form a film unit, which will make documentaries about older women. She has chosen her own mother to be the first subject. Working with an all-female crew, Ms. Kreps is to be commended for her pioneering efforts. Her camerawoman will be **Carol Betts**, who is shooting local news and sports coverage in Toronto.

Canadian-born **Norman Jewison** is currently busy filming *Jesus Christ, Superstar* in Israel. Finding the original Christian sites too cluttered with souvenir stands, Jewison decided to shoot the Calgary scene 200 miles away in the Negev desert.

Canadian Conference on the Arts

In the wake of their successful Calgary and Halifax sessions, the Canadian Conference on the Arts will hold a working conference in Toronto, January 19th-21st, 1973. Artists from all disciplines are invited to attend. The purpose for the gathering is to formulate a cohesive policy toward the federal government and its involvement with the arts in Canada. Those attending the conferences will be divided into small study groups, and there will be ample opportunity to discuss all the problems facing contemporary Canadian artists. Exact place is yet to be set. To be placed on mailing list for brochure, please call (416) 364-6398.

Gordon Pinsent

TECHNICAL NEWS

How Leacocks Super 8 System Works

Richard Leacock's new Super 8 system is explained by the man himself in the latest issue of the University Film Study Center's Newsletter. We take the liberty to reprint the article here in its entirety.

"It has become almost a cliche to say that film, the moving image, is the medium of the younger generation. The American Film Institute lists some 1,400 courses offered by colleges in film. John Culkin, Director of the Institute for Understanding Media, estimated that there are something in the neighborhood of 5,000 courses offered in some aspect or other of film in secondary schools.

It has been our view that almost all such programs have been somewhat frustrated in that the cost of 16mm synchronous sound film equipment is so high that most filming has been done with either 16mm silent cameras or 8mm silent cameras, often with some music added on a separate 1/4" tape. This condition has forced students to confine themselves to problems in film making that date back to about 1929, rather than coming to grips with contemporary film problems.

A little more than two years ago we set out to design a complete Super 8mm filming system that is both sophisticated and cheap. In order to achieve this, we based the entire system on readily available, mass produced units, which with minor modifications and with the addition of rather ingenious "black boxes," result in a double sync sound filming system.

The camera is standard Nizo which is housed in a small but very effective aluminum sound blimp. The "black box" contains a quartz crystal that controls the camera speed to exactly 24 f.p.s. ± 4 parts in a million.

The sound is recorded on a Sony cassette recorder. A synchronizing signal from a quartz oscillator is recorded on one channel and the audio on the other. There is no cable connecting the sound recorder to the camera; a general solution in that X cameras will all be in sync with Y tape recorders.

While the film is being developed, the sound is transferred through a third black box into a slightly modified 1/4" tape deck which is loaded with full-coated magnetic sprocket holes and the black box compares this count with the sync signal it is getting from the cassette tape. The result is that the sprocketed magnetic sound exactly matches the picture film.

Our editing table is a horizontal system somewhat like the German Steenbeck editing table but much cheaper.

When editing is completed you load your track on the transfer machine and your picture on the projector, which is connected through the same black box to the transfer machine, and holds the two units in exact sync.

If you have more than one track, you need extra decks and black boxes, and then, of course, you can do a mix.

At this point one must decide what final form the film will take, and it can be any one of a number of forms. Go straight to video tape, go to 16mm sound projectors, to the Super 8mm striped composite print, or direct to cable T.V.

The system has been used at both UFSC summer schools and in one section of our introductory course at MIT.

John Terry shot some 800 rolls of color film for an NET program on an American family. I shot about a hundred rolls on an election campaign in Puerto Rico this summer, and I love shooting with this equipment. Having started my career in 35mm, then graduated to 16mm, I have now made it to 8mm.

My own preference for final form is video cassette. If you make a 20 minute film in color with a five to one shooting ratio, edit original (with care and cleanliness), then go directly to Sony 3/4" color video cassette, the total out-of-pocket cost is about $120.00, and the final product seen on your color TV set is in no way inferior to a film shot in 16mm or even 35mm. At least, I can't see the difference, but then perhaps I'm prejudiced." *Richard Leacock*

The University Film Study Center is a consortium of colleges and universities in the New England area. Member institutions include Boston University, Brandeis, Dartmouth, Harvard, M.I.T., Wellesley, Wesleyan, and Yale. Peter Feinstein, its director, describes the purpose of the Center this way:

"Campus filmmaking has broken away from the vocational, industry oriented programs that were viable back when there were jobs available, students were interested in working as grips while waiting for the big break, and the Hollywood myth still had some credence.

(The University Film Study Center) is a group of universities, all well established, well respected academic institutions, pooling facilities, information and resources to save themselves from the tumbling, costly rush to film studies. Instead, they moved ahead at a moderate, and non-competitive pace, while maintaining and developing a collective resource to insure the quality of cinema studies at the individual schools."

The UFSC's second Summer Institute was well attended, and the one-hundred and thirty-two students had the benefit of one of the strongest media-faculties ever assembled for one program. (Brakhage, Leacock, Vanderbeek, Passer, Dewitt, and Petric to name just a few) In addition to seminars and screenings, the participants had a chance to each make a complete film of their own (using Leacock's Super 8 system) of up to 30 minutes in length, complete with sync sound. And all for less than $150.00 in cost. Reportedly the synchronization was perfect and the quality of the image more than satisfactory.

In addition to the Summer Institute, the UFSC organizes an annual New England Student Film Festival, bringing guest filmmakers to visit schools in the New England area, a film archive, and plans to develop various materials for use in film curriculums, including updated standard texts and study guides. Their Newsletter is interesting reading indeed, and can be requested from University Film Study Center, Box 275, Cambridge, Massachusetts 02138, U.S.A.

This might not have that much to do with Canadian filmmaking, but it is an indication of what can happen when an area comes of age, filmically speaking. The UFSC seems to be an indication where the art of filmmaking is heading in North America.

More Super 8 News

The Pathe Electronic DS8 Camera should do more to advance the role of film in education than anything that has come before. It accepts up to 400' loads of double super 8 film. Ektachrome 7242 and 7252 stocks are available as well as Kodachrome and Black and White Emulsion. Full processing and printing facilities for these films now exist in Canada.

The camera has a built in Pilot-tone generator for highly professional standard sync-sound recording and an Angenieux 8 to 1 f19 zoom lens with automatic exposure control and manual over-ride. Film speeds are 8-80 frames per second.

Kingsway Film Equipment Ltd. are pleased to announce the acquisition of the distributorship for the Bellevue Pathe Super 8mm editing table. This table features sync sound editing with Super 8 picture and 16mm magnetic sound. The workprint and original are conformed by an edge numbered dummy roll.

The 4-reel rewind arms that are adjustable for two speeds, viewer, amplifier with sound reader and a 4-way synchronizer are just a few of the outstanding features.

The compact size (2' x 4') and versatility (Table top accessories can be built to nearly any specifications) make this Super 8mm Editing Table a real professional. Both the camera and the table are now available through Kingsway Film Equipment Ltd., Toronto.

For further information contact:

Mr. C. Rhodes
Kingsway Film Equipment Ltd.
821 Kipling Avenue
Toronto 18, Ontario

New Products and Developments

The Society of Motion Picture and Television Engineers held its semi-annual technical Conference at the Century Plaza Hotel in Los Angeles, October 22-27. Among the subjects discussed were laboratory practices and television systems, photosensitive materials, sound recording and reproduction, and the Great Film-Tape Debate – Coexistence or Conflict?

At the sound recording session Leo O'Donnell of the National Film Board of Canada delivered a paper introducing his new technique called the Time Index System. This revolutionary new method eliminates the need to slate or mark by clap board the beginning of takes in double-system sync shooting. It in effect makes the cameraman and the soundman completely independent of each other.

"One of the major values of the new system," O'Donnell is quoted as saying, "is for the filming of *cinéma verité*, documentaries, or newsreel footage, in which the introduction of the slate is often a disturbing influence on the subject and can result in a loss of a shot through the time involved in shooting the slate."

It sounds even better than tail slating. The date and exact time are marked by the use of this system on both the film and the tape accurately (to the 24th of a second). All that needs to be done in editing is to match the marks and presto! No film wasted, no interview subjects unduly disturbed or frightened by a loud clapboard or an assistant yelling Shot 1 Take 27, no mikes ruined by a too forceful "tap," etc.

With a bit of accuracy on the camera report sheet, the editor will still have the basic information necessary to sync and classify each shot. Coupled with a cableless, crystal controlled sync-sound system, Leo O'Donnell's new Time Index System, once mass-produced and readily available, will go a long way to shed another cumbersome aspect of the technical end of filmmaking, leaving more room and freedom on the creative end.

16mm Viewer/Editor with Halogen Lamp

The professional, heavy-duty 16mm Viewer/Editor, Model 16-H, with halogen lamp is announced by Maier-Hancock Industries.

This unit, equipped with blower and a long-life 12V, 50W halogen lamp, provides approximately 4 times more light than the conventional incandescent lamp.

An exclusive feature incorporates four rollers, one sprocket wheel, and a mirror-finish film pressure plate. It operates in both directions, feeding from left or right. Light automatically turns off when film gate is opened, and dust filter for optics is easily cleaned. A viewing screen hood is optional.

Literature available on request. Price, $205.00; Delivery, immediate.

For further information, contact: Maier-Hancock Industries, 13212 Raymer Street, North Hollywood, California 91605, Phone: (213) 875-2008.

Instrumentation Marketing Corporation appointed exclusive Shotec distributor

Instrumentation Marketing Corporation has been appointed exclusive international distributor of the SHOPAK portable, rechargeable battery power pack, according to R. Freeberg, President of the Burbank, California-based firm.

The new units, ideal for applications in photo-instrumentation, photographic lighting, cinematographic equipment or wherever rechargeable DC power supplies are required, feature a series of sealed lead/colloidal-electrolyte batteries designed to be spill-free, to require no water or level checking and are operable in any position. In addition, they feature voltage selectability of 6-, 12-, 18-, 24- and 30-V DC outputs and with a 7-1/2 Ah capacity at a 20-h rate with the recharging unit using a built-in diode logic circuit to accommodate an unbalanced cell-discharge pattern.

The SHOPAK measures 10-1/4" x 13" x 5-1/2", weighs 27 lbs. and is furnished with a protective panel cover.

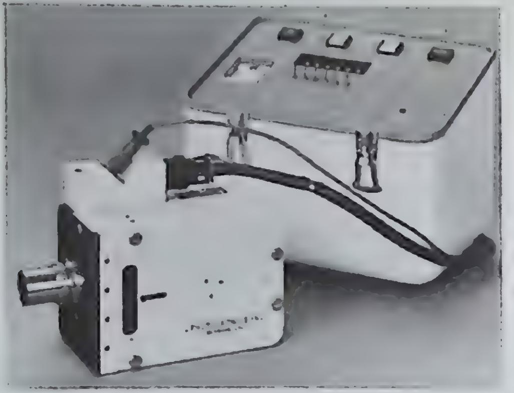
Custom models are available delivering various current and voltage requirements to customers' specifications.

This new line of Shotec power packs more fully rounds out the Company's photo-instrumentation systems capabilities.

LED Film Data Recording System

The new Photo-Sonics LED Photo Digital Recording System is announced by Instrumentation Marketing Corporation, exclusive distributors, 820 South Mariposa Street, Burbank, California.

The system, which records Time and/or Event on every frame of motion picture film, presents information in parallel form, allowing a complete word to be written at once. Consequently, by looking anywhere on the film, time or other data can be read to that point with no reference to any other point on the film. Result is decrease in errors and many man-hours saved in readout time. It features an internal crystal-controlled oscillator for time, allows entry of fixed numerical data via thumb switches, allows entry of external data from other sources, and has an output for driving up to six additional cameras. It records 9 digits of time to 23 hours, 59 minutes, 59.999 seconds, which is positioned between sprocket holes on 16mm film. Larger formats are available for 35mm and 70mm cameras. IRIG translation is also available.



(Could this be connected in any way with the above mentioned Time Index System? Seriously, if anyone knows what this futuristic gadget is all about, please write and let us know at *Cinema Canada*. We're all very curious. Apologies to Instrumentation Marketing Corp. for our ignorance.)

The New Breed

by Ron Wegoda

Of interest to all Cameramen and particularly those engaged in shooting Newsfilm is the introduction over the past few months of extremely lightweight, portable, single-system cameras. In nearly all cases they are based on the time tested and almost universally used Bach-Auricon movement. The new breed of camera is constructed of Magnesium which reduces the weight of the body by about 2 lbs. A Magnesium Magazine of 400 ft. capacity is unbelievably lightweight (the roll of film seems to weigh more). This coupled with an Amplifier which weighs in at 1 1/4 lbs. and we are really starting to see and feel the benefit of modern technology. The greatest weight reduction is however being effected by the elimination of the separate Power supply. Today's cameras have either built in 'State of the Art' a/c invertors weighing a few ounces or are totally d/c driven. In either case the camera is now cordless, with built-in batteries of tremendous capacities for their small size.

Two of the Cameras that will be seen more and more as re-equipping goes on, are the Frezzolini Cordless and the CP-16. The latter camera is d/c powered, crystal controlled and weighs in at 15 lbs. It can be run on a/c power via a supplied accessory that also charges the battery. This camera has yet to negotiate a Canadian Winter and it will be interesting to hear from users in this regard. The Frezzolini Camera which is a/c powered from a small built-in battery and inverter, was used last Winter successfully out West. In appearance it is exactly like the 400 ft. conversion that has been standard for so many years. With the Magnesium body, magazine, battery and film it weighs in at 17 lbs. A behind the lens filter slot is standard and the drive is crystal-controlled. This camera will also run off wall outlet a/c power or can be driven by using any existing Frezzolini power pack such as 1000DX or 100D. It is truly versatile. Incidentally the capacity of the internal battery is eight 400' rolls. As an assist in extremely cold weather operation a spare battery may be carried in a convenient pocket and connected via short cable to the camera and if the internal battery won't give enough juice then a switch to external power is made.

The Frezzolini people will have available in about two months a d/c version of this camera for those who would prefer it. The heart of this camera will be an extremely small, very reliable motor that draws very little current. By using this motor the relatively large a/c motor, which weighs about 1 lb., will be eliminated and at the same time the built in electronic package will be smaller. Of course the batteries will have greater capacity as less power is consumed with the d/c motor, which incidentally weighs a mere 3 ounces. Also in an advanced state of preparation is a Camera designated the LW-1. This camera again from the Frezzolini Co. will weigh an unbelievable 12 1/2 lbs. ready to roll. The writer has had the prototype model in his hands and can state that it's no lie or pipe dream. The profile of the body was reduced and a slant-back configuration for the magazine used. The casting moulds for this camera are now in the process of manufacture, and it is expected to have the first production models by February '73.

Not to forget our own Canadian made Auricon conversion. The Trenka Company based in Ottawa, is continuing to custom build their all in one single-system camera. The salient features of this camera are that it uses 360 ft. spools mounted co-axially and a built-in V. U. meter to monitor sound level enclosed within the viewfinder. The camera is crystal-controlled in either a/c or d/c versions. The battery may be attached to the camera or carried separately in a small case. The lens is also rather well protected but the total weight is 22 lbs. without battery. All the users of this camera seem satisfied and it is obviously worth consideration when choosing new equipment. The manufacturers will pretty well customize the product to fit the customers specifications. Another plus is the modularization of certain parts to enable rapid servicing and a reduction of down time.

This then is the latest in portable equipment designed mainly to help free the News cameraman from the bulky, heavy load that he has borne the last few years since the Newsrooms went for actuality sound in a big way. Perhaps some of the users of this equipment will be able to write of their experiences and give us an evaluation of the performance as more experience is gained. ●

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LE CINÉMA QUÉBÉCOIS

The Production Scene

Last year, in its annual Canadian special issue, *Variety* mentioned 13 films in production in all of Canada. This year, according to Cinéma Québec's survey, there are at least 39 features in production in Québec alone. Many of these are by young and/or little-known cinéastes.

L'Association Coopérative des Productions Audio-Visuelles, the co-op responsible for **La Vie Revée**, which won two awards at the Canadian Film Awards (elsewhere in this issue is an interview with the director – Mireille Dansereau) is working on three productions: **Allo Tout L'Monde**, a documentary feature by Roger Frappier in the editing stage; **Une Nuit en Amèrique** by Jean Chabot (whose first film, **Mon Enfance à Montreal** was shown in Verona, New York, and throughout Canada) with Pierre Mignot on camera; and **Tu Brûles . . . Tu Brûles** by Jean-Guy Noel, which was filmed by a Syndicat National du Cinéma crew and is presently being edited. This story concerns a drop-out fireman and was one of the first CFDC-financed $100,000 features.

At Les Ateliers du Cinéma Québécois there are also three productions: **Bar-Salon** by André Forcier, which started shooting in November; **M'En Revenant par Les Epinettes** by François Brault; and **Floralie Où Es-Tu?** by Jean Dansereau, filmed with an SNC crew.

At the National Film Board there are a couple of productions which, according to the Film Board itself, will probably not get much commercial attention: **O.K. . . . Laliberté** by Marcel Carrièr with Luce Guilbeault and Jacques Godin, Marc Beaudet producing; **La Tendresse Ordinaire** by Jacques Leduc with Esther Auger and Luce Guilbeault, Paul Larose producing, also being edited; and **Les Allées de la Terre** by André Théberge, whose first feature **Question de Vie** was shown at the Critic's Selection at Cannes in 1971. Also at the Film Board are: **1461 Jours** by Gilles Groulx with Paul Larose producing, which should be completed by mid-December; and the film everyone is impatiently waiting for – **Taureau** by Clément Perron (who wrote **Mon Oncle Antoine**) with André Mélançon and Monique Lepage. (Next issue of Cinema Canada will include an interview with the director.)

Director Clement Perron with actress Monique Lepage during the shooting of **Taureau**

Another film to watch for is Denys Arcand's **Rejeanne Padovani** being produced by Cinak. Arcand's **La Maudite Galette** was selected for the Critic's Week last year at Cannes, and recently played at the Stratford Festival.

Claude Fournier is currently shooting **Alien Thunder** on location in Duck Lake, Saskatchewan. The cast includes Donald Sutherland, Chief Dan George, Kevin McCarthy, Jean Duceppe, and Francine Racette. The script, based on an actual incident in the RCMP files, was written by W. O. Mitchell and George Malko.

Keep It in the Family, Larry Kent's new feature starring John Gavin, Patricia Gage and Adrienne LaRussa, has finished filming with an SNC crew. The feature is being produced by Kit Films Ltd., André Link and John Dunning associate producers; with Roger Moride CSC on camera and Claude Hazanavicius on sound.

Syndicat National du Cinéma, with 200 freelance artisan and technican members, also worked on **J'ai Mon Voyage**, a Kit Films Ltd. and Les Productions Mutuelles Ltée. production; directed by Denis Héroux, and starring Dominique Michel, Jean Lefebvre and René Simard; **The Pyx** by Harvey Hart distributed by MGM; and Jan Kadar's **Lies My Father Told Me** which is being edited in Montreal.

Claude Jutra is editing **Kamouraska**. Based on Anne Hébert's novel, Michel Brault did the cinematography, and Geneviève Bujold played the lead. The film is scheduled to be released in March. (Next issue of Cinema Canada features interviews with the director, cinematographer and star.) Also, Claude Jutra's **Mon Oncle Antoine** is to open in Paris in December.

Gilles Carle is completing post production work on **La Mort D'un Bucheron** (The Death of a Lumberjack) which is to be released in January. The film was written by Gilles Carle with the assistance of Arthur Lamothe and stars Carol Laure, Willie Lamothe, Denise Filiatrault, Pauline Julien, Daniel Pilon and Marcel Sabourin. Carle's **La Vraie Nature de Bernadette** has been sold in 28 countries already. The film is to open in Toronto soon, and is playing in Montreal and throughout Quebec. It has been in five theatres in Paris since September and has extended the run of **Les Mâles**, also by Gilles Carle, which has been there since early June. **La Vraie Nature de Bernadette** had good reviews throughout the French press, and resulted in interviews with the director in every major paper from Le Monde to Politique Hebdo. Most recently, it won five Etrogs at the Canadian Film Awards.

Educational Filming in Quebec

Recently the provincial Ministry of Industry and Commerce announced the results of a study concerning educational films here. In all, $25 million dollars are spent annually: $12 million to buy films and audio-visual documents, and the rest on equipment. These amounts even off to $25.00 per student, and represent a large part of the livelihood of many production companies in Quebec.

Last spring there was an understandable uproar at the meeting of the Producers Association when Mr. Labonté from Radio-Québec stated that his organization was authorized by law to produce all the films necessary for the Ministry of Education. Not only did this decision seem contrary to the pronounced desire of the government to promote the filming industry with an out-line law on cinema, this would also jeopardize the existence of several production companies who rely upon educational contracts to see them through lean times.

In reality, Radio-Québec is not ready to absorb these contracts, and, having just begun to diffuse its video programs on cable t.v. on the 5th of November, is having enough of its own problems as it is. So the educational contracts are still being meted out to private industry. The situation is precarious, and contracts to the industry could stop whenever Radio-Québec builds up its facilities to begin to produce these films.

Educfilm

What with all this uncertainty, it is with great interest that one watches the birth of a new production company, fully devoted to the production of educational films and audio-visual documents. Educfilm proposes to make three sorts of documents. First are the scientific films aimed at the educational milieu. They will treat the most recent scientific models of education, and will be shown to educators. Secondly come films and documents to "change the milieu". Aimed at educators and parents, these documents mean to provoke changes in attitude, approaches and understanding and will treat subjects like the non-directive approach, methods of observation, etc. Educfilm believes that social and psychological animation is the sine qua non of this type of film and will be the first production company here founded with a competent "animatrice". The third type of document includes all sorts of audio-visual aids (films, slides, videotapes) and will be used by teachers to help their students learn simple notions.

The company is concerned with the human, psychological aspect of their work and they emphasize the importance of feed-back and participation in order to make viable films. In all, there will be three or four filmmakers, all of whom will have a background in the physical or human sciences as well as in cinema. There will be a staff of educational animators to accompany the films, and systematic research will be done to judge the effectiveness of the product.

For the moment, Educfilm revolves around the three people who founded it. Michel Moreau, well known here for his education films (**Apprentissage et mouvements, Chronique d'une observation**) is presently preparing a thesis in psychology at the Université de Montréal. He was at the National Film Board when a team was organized to make educational films (1964-1969) and has worked with Arthur Lamothe since then, first at the Société Générale Cinématographique and lately at Les Ateliers Audio-visuels du Québec. Edith Fournier-Chouinard will head the animation section. She holds a Ph.D. in psychology and is currently associate-professor in the Science of Education faculty at the Université Montréal. Jean-Paul Léveillée is the administrator and has a lengthy background in business and publicity. For the members of the team at Educfilm, the film has ceased to be an end in itself. One gets the feeling that it's the prolongation of the film, it's impact and effectiveness which mean everything. For this team, a major part of the work begins once the film is completed.

Educfilm, 934 Wilder, Outremont, Québec (514) 735-0883

Shorts on seven Québécois writers

In 1969 the Office du Film du Québec received contracts to produce a series of half-hour shorts on seven writers. These films were conceived by the Service des Moyens Techniques d'Enseignement (SMTE) in the provincial Ministry of Education and follow the lines of its programs at the secondary and college levels.

Having been made in 1970-71, the films had their first public showing this November at the Bibliothèque Nationale. The films and their directors are as follows: **Marie-Claire Blais** by Clovis Durand, **Félix-Antoine Savard** by Claude Grenier, **Alain Granbois and Gaston Miron** by Roger Frappier, **Marcel Dubé** by Claude Roussel, **Yves Thériault** by Claude Savard and **Jacques Ferron** by Yves Taschereau. By this time, the films have been shown again at the Cinémathèque Québécoise and will now circulate in the schools and universities in order to familiarize the students with the backgrounds and biographies of the authors.

II International Festival of 16mm Cinema

For the second year the Independent Filmmakers' Cooperative has brought a 16mm festival to town. Directed by Dimitri Eipides and coordinated by Claude Chamberland, the Festival took place in two theatres simultaneously: at the Montreal Museum of Fine Arts on Sherbrooke Street, and at the Bibliothèque Nationale on St-Denis Street. Although the attendance was spotty at times, the Co-op brought together 25 shorts and 25 medium and long features from all over the world and gave many Montrealers a chance to see the kind of cinema which is – alas– all too absent from our neighbourhood theatres.

The Festival's purpose was announced in the program as "... not [to find] the commercially attractive or popular aspects of this cinema but rather the truly relevant and significant ones in terms of creativity, originality and social importance, particularly works which by the nature of their content or form may not reach audiences too easily in this country." The Canada Council, the Conseil des Arts pour la Région Métropolitaine de Montréal, the Department of External Affaires, and the National Film Board all thought enough of this purpose to back the Festival financially.

There was an important retrospective of films by Werner Herzog from West Germany, and Mr. Herzog was in Montreal for the duration of the Festival. His four feature-length films were shown: **Even Dwarfs Start Out Small, Sign of Life, The Country of Silence and Obscurity** and **Fata Morgana**.

The Canadian films shown were **Françoise Durocher, Waitress** by André Brassard, **Selling Out** by Tadeusz Jaworski, **Lamatraq** by Lina Gagnon, **C'est pas l'argent qui manque** by Robert Favreau, **Paralysis** by Lois Siegel and Ray Jurgens, and **The Pearly Yeats** by Bruce McKay.

Films in release in Montreal

In Montreal, one tends to consider Canadian films either as made by a Québécois or by an English Canadian. That one may not be at all English hardly matters; what does is that one is not Québécois. I think of this just now because Paul Almond's **Journey** opened in English and in French (**Détour**) on the 9th of November. In spite of his birthplace on the Gaspé coast, he is generally considered an English Canadian filmmaker here. And this brings me to the startling conclusion that, for the first time in Canadian history, three English

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Canadian feature films will play at one time here this November. Wedding In White opened up the following night and Rowdyman should come before the end of the month. Loyal to Québec and sensitive to the cultural situation, Almond is the only filmmaker of the three who insisted on opening in French and English at once, hence the time-lapse between the Toronto opening and the one in Montreal. As for the films by **Fruet and Carter, there are no subtitles or dubbed versions and so these films will never be accessible to the majority of the population here. (Inexcusable! ed.)**

The Québec cinéma is doing well for itself. Presently, there are five feature films being shown. Three are in first runs. Jean-Claude Lord's **Les Colombes**, which hardly made a ripple at the Canadian Film Awards, opened on the 14th of September and is still doing well. In it's first weeks, it did extremely well and even broke the all time record at the Rivoli Theatre for attendance. **Le P'tit Vient Vite** by Louis-Georges Carrièr, that questionable comedy which was filmed in video and blown up to 35mm with disastrous results as far as the images and sound are concerned, opened on the 19th of October and is still holding its own in two theatres on Ste-Catherine St. As for **La Maison des Amants** which premiered on the 8th of November, it could have closed the same night, judging from the quantity of people who left the theater before the end. The only significant aspect of the film is that it pushes the old-time Québec-sex flick to a new low by adding some pretty unbearable sado-masochistic twists. It was made by Jean-Paul Sassy, is a Franco-canadian co-production, and was aided by the CFDC. And **Les Smattes** by Jean-Claude Labrecque re-opened in a repeat engagement.

Les Gars de Lapalme, a 26-minute short by François Dupuis and Arthur Lamothe, was selected by the Leipzig Festival to be shown in the information section. The documentary festival took place from November 18th to the 25th.

French critic Albert Cervoni spent 10 days in Québec to see the most recent films and meet the filmmakers for a series of articles. He was followed by Louis Marcorelles scouting for the International Critic's Week for the upcoming Cannes Festival.

The Conseil québécois pour la diffusion du cinéma has published an 80-page brochure on Michel Brault, one of the most prominent cinematographers in Quebec since the fifties. The brochure includes interviews, excerpts from films, critical reviews, a comprehensive look at the artist's work, and a biography and filmography. It is the twelfth in the **Cinéastes du Québec** collection which includes brochures on Gilles Carle, Jean-Pierre Lefebvre, Claude Jutra, Jacques Godbout, and others. For further information concerning the French language series contact the conseil at 3466 rue St-Denis, Montréal 130, Québec.

Compiled by Connie Tadros of Cinéma Québec with additional information from the Conseil québécois pour la diffusion du cinéma.

Françoise Durocher, Waitress

CINEMA CANADA would like to apologize again for a few things in our last issue: first of all, the apology was incorrect, and to Dr. *Bob* Reid from the Berkeley Studios of the United Church of Canada we apologize again and thank him for his article in issue #3 entitled **The Multi Image Film and Audience Attitude:** the man who designed Undersky for Paul Almond is named Glenn Blydwell, and not Glenn Bible; Michael Snow's next film is entitled **Rameaux's Nephew** by Diderot, Thanks to Dennis Young, by Max Knowles; and the close-ups of Snow were photographed by Tom Urquhart.

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AVIS RENT A CAR

Student Film Festival

Between September 20-23, the Conservatory of Cinematographic Art at Sir George Williams University in Montreal held its fourth Canadian Student Film Festival.

Fifty-eight films (20 in 8mm) made it into the competition which was the strongest ever. Nearly half of the films came from the anglophone Montreal schools – particularly Sir George Williams, Loyola, and the Montreal Museum School of Art and Design. Nine entrants came from francophone Quebec and eight from Canadian students studying in foreign schools as dispersed as UCLA, New York School of Visual Arts, and the London Film School. Only five high school students made it to the finals.

One definitely got the feeling that representation depended on whether one's film instructor knew about the festival. Another factor in the diversity of entrants (and the questionable student status of some) is Famous Players' $10,500 in prize money ranging from $1,500 for best film on down, divided according to 16mm and 8mm in scenario, documentary, and animation categories. Famous Players' support has helped the Sir George festival grow into the biggest and best in Canada and perhaps the richest student festival anywhere.

There were sixteen prize winners in all categories with Neil Affleck's animation film **Hands** winning the top prize, the Norman McLaren award. While Affleck is a student at the Museum School he also works at the National Film Board and his style is reminiscent of Ryan Larkin. **Hands** is simply a very meticulous and beautiful study of hands doing all manner of things against a white background. Affleck spent two years on it and while it is not a brilliant inspired work, still not to give it best prize would have been difficult.

Irma Walls winner of Maple Leaf Award for **Piddling Pete.**

My two other favorites were Veronica Soul's **How the Hell Are You?** which won first prize in scenario and Boon Collins' **Kettle of Fish** which should have won a scenario prize but didn't. There is supposed to be a Veronica Soul at McGill, but having seen **How the Hell Are You?** twice, I wouldn't be surprised if she were a put on. The film is a tremendously funny collage inspired by the cynical comments of a homosexual writing back to the filmmaker over the course of years. The problems of picking up a sailor in Barcelona or buying flowers to place on Proust's grave at his centennial seem to be the only things that give the correspondent-narrator's life meaning. Brilliant and bitter.

Collins' **Kettle of Fish** is a great piece of filmmaking. The characters in a New York bar interact in the usual ways and the audience follows the social games which are subtle and fast paced. A lecture by an aging black on "keeping one's balance" is great acting and great directing. It was one of the few films that didn't fall into the great student trap of being overlong and overly tedious. It should have won a prize.

First prize/documentary went to Steve Shaw (Ryerson) for **Don't You Ever Say Goodbye**, about the good old days at a Toronto dance hall on the lakefront. Second Prize went to Nicholas Kendall's **Bill and John**, about two down and outs in London, England who seem to have turned the life of the 'bum' into an art. Third prize went to Roger Murray for **La Corvée** which is a terribly overlong work on life in the Gaspé. It is also moving in documenting the struggle of that life from mechanized logging to hand sowing rocky fields. The filmmaker is a worker and this is his first film. His talent and great compassion rather than his technique, won over the judges and the audience.

Except for **Hands**, the entire animation category was a little disappointing. Janet Perlman (Museum School) won first prize/animation for **Comic Strip** which was an amusing work on the foibles of graceless ballet students. Joyce Borenstein won second prize for **Opus I** which also won a prize last year as **Tricycle**. Since then the film went through an optical printer but shouldn't have been submitted.

Neill Affleck receives the award for best film from Norman McLaren.

Dennis Zahoruk's **Jason Borwick** (second prize/scenario) seemed to be an audience favorite but was too heavy handed for my taste. It was about two sides of someone's mind who play snooker in the head for psychic dominance. Good idea.

William MacGillivray from the London School entered the only 35mm film which won third prize in the strong scenario division. Called **7:30 A.M.**, it is a subtle and amusing piece on the tensions and struggle between a man and wife as seen inside their bathroom in the morning. He is a dandy, who likes his life neat and tidy, she subtly mothers him, but can't keep her rollers in the right place. Hardly a word is said, but their entire lives are wrapped up in those rollers. Should have won second prize and any other year would have been first.

The only "structural" film at the festival won first prize/documentary in the 8mm division. This was Kathy Goldsmith's **6 A.M. to 6 P.M.** She set up a camera above an intersection and recorded twelve hours in the life of an intersection in one minute. Not an original concept, but for some reason it worked. Too bad there weren't more films like it.

Serge Losique runs the Conservatory. The judges this year were André Guerin (Quebec Censor Board), Marcel Martin (critic), Rena Krawagna (CBC-Toronto), Tom Shandel (Vancouver filmmaker-representative), Guy Joussemet (CBC-Montreal), and Jean-Pierre Tadros (critic/editor, Cinema Quebec).

16MM PRODUCTIONS

Neil Affleck, Montreal, **Hands**, Norman McLaren Award/Diplôme du Jury for the over all winning film.	$1,500.00
Veronica Soul, Montreal, **How the hell are you?** Scenario/First Prize.	$1,000.00
Denis Zahoruk, Ontario, **Jason Borwick**, Scenario/Second Prize.	$750.00
William MacGillivray, Nova Scotia, **7:30 A.M.**, Scenario/Third Prize.	$500.00
Steve Shaw, Ontario, **Don't you ever say goodbye**, Documentary/First Prize.	$1.000.00
Nicholas Kendall, Ontario, **Bill and John**, Documentary/Second Prize.	$750.00
Roger Murray, Québec, **La Corvée**, Documentary/Third Prize.	$500.00
Janit Perlman, Montréal, **Comic Strip**, Animation/Third Prize.	$1,000.00
Joyce Borenstein, Montréal, **Opus 1**, Animation/Second Prize.	$750.00
Irma Walls, Montréal, **Piddling Pete**, Animation/Third Prize.	$500.00

8MM PRODUCTIONS

David Cyr, Montreal, **Necrophile**, Scenario/First Prize.	$500.00
Richard Martin, Québec, **6 A.M. to 6 P.M.**, Documentary/First Prize.	$500.00
Giancarlo Ciambella, Montreal, **Un oratoire**, Documentary/Second Prize.	$250.00
David Austin, Vancouver, **The Slide**, Animation/First Prize.	$500.00
Michel Houle, Québec, **L'Homodetritus**, Animation/Second Prize.	$250.00

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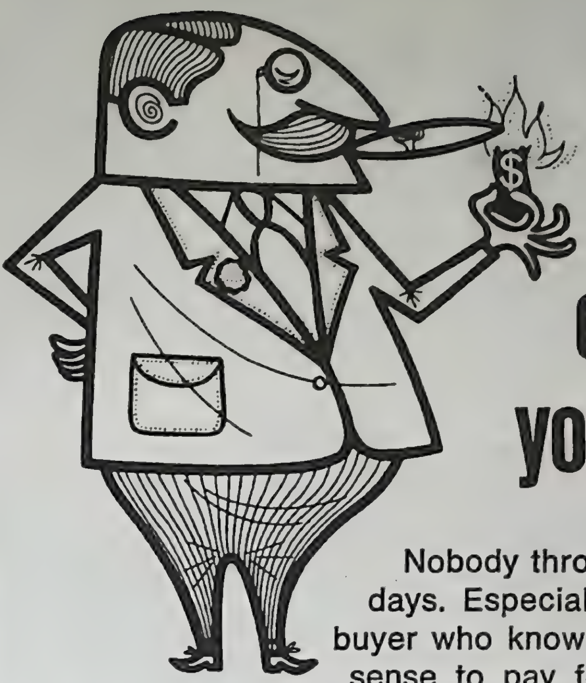

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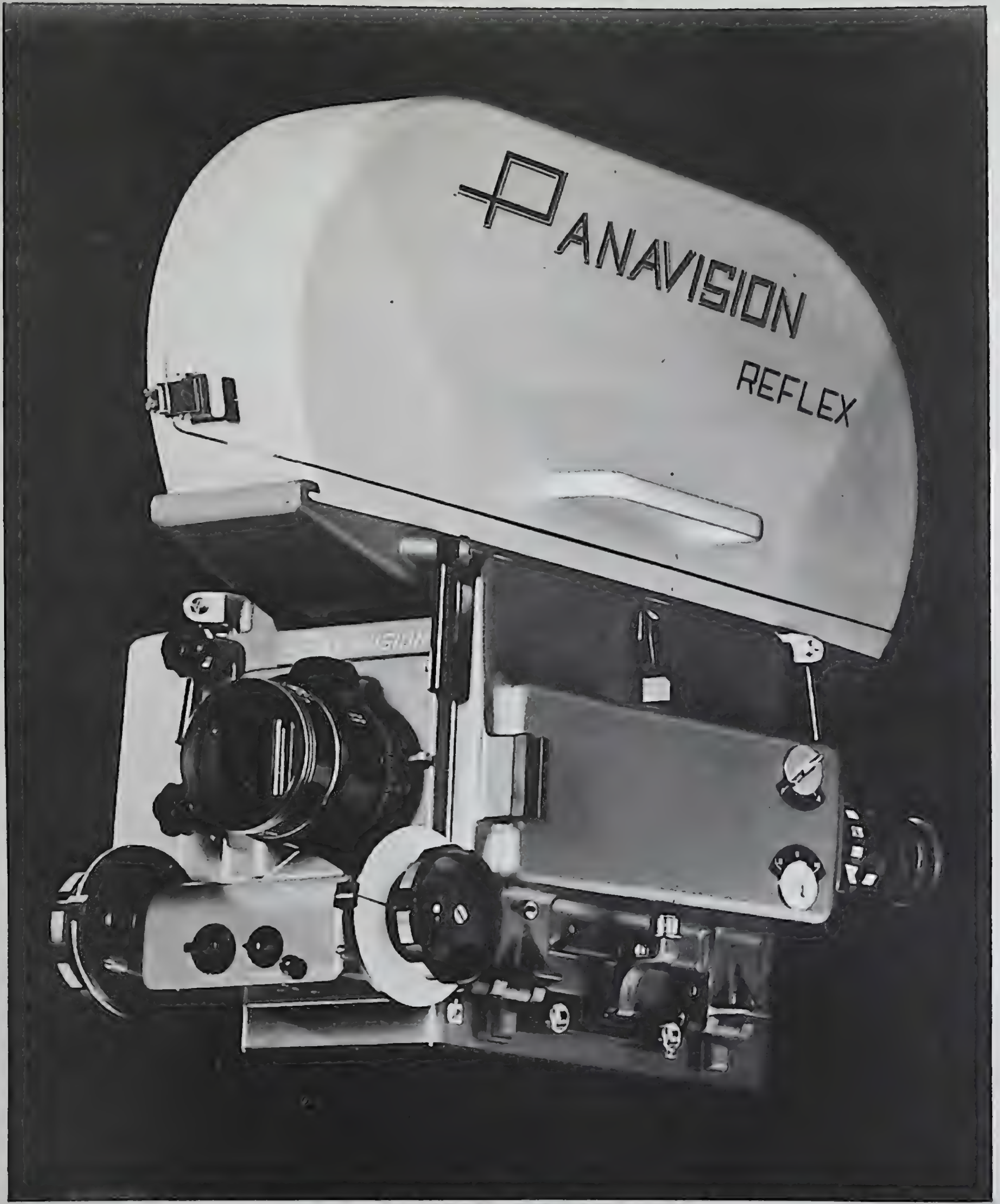

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British Independent Cinema

–by Tom Urquhart

On Wednesday evening, November 8th, I attended a screening at the Art Gallery of Ontario of about a dozen experimental films from England. These films make up a package now on a North American tour arranged by the London Filmmakers Distribution Centre.

Peggy Gale of the A.G.O. introduced the evening to an audience of about 50-60 people. Annabel Nicolson (who is taking the package on its tour) later introduced and talked about some of the individual films.

The main emphasis of the program was on structural cinema with six independent filmmakers being represented: David Crosswaite, Mike Dunford, Malcolm Legrice, Annabel Nicolson, Sally Potter, and William Raban.

Most of these filmmakers have backgrounds involving painting and this influence was often in evidence; most pleasingly in "Hors D'Oeuvre" by Sally Potter. Using a process involving projection onto a ground glass screen, she achieves a richly textured effect and pastel tones echoing the pointillist technique of Seurat.

In "Slides" Annabel Nicolson combines vivid colours with widely varying textures, occasional real life images, and vertical movement to produce one of the most "painterly" and beautiful films I have seen.

Oddly enough, "Hors D'Oeuvre", "Slides" and several other films were silent. I found this to be rather a treat. Some experimental films try to make up in ear assault what they lack in visual interest.

If you think a film needs an image on the screen throughout, then you should see "True Love" by Mike Dunford. This one was silent and consisted largely of long dark pauses between which the camera would play gently over the bodies of two lovers lit warmly and softly. The images were textured and, of course, pleasantly nebulous with deep shadows causing them to appear very erotic. The dark pauses taunted the eye into searching more carefully for images before they appeared and also lent more importance to them after they appeared.

Most of the films were technically impressive, such as "Berlin Horse" by Malcolm Legrice and "River Yar" by William Raban. Most contained an encouraging degree of originality. If this program is any way of judging, I would say that the English are doing great things in experimental film and I look forward to seeing more in the future. ●

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WOMEN

in

Originally, I had planned to write about the portrayal of women in four of the films shown at the Canadian Film Awards this year: **La Vraie Nature de Bernadette, Wedding In White, Françoise Durocher, Waitress** and **La Vie Revée.** It could have been a good article, but it got side-tracked. Mainly, because three of these films weren't really about women.

La Vraie Nature de Bernadette is Gilles Carle's masterpiece about the true nature of Québec, not of a woman. Bernadette's saga is the story of a people deeply-rooted in Catholicism, surrounded by an alien 'progress', and searching for new answers to survival. Bernadette's search ends, or begins, with a gun.

Bernadette

In the beginning of the film, Bernadette leaves her husband and the life she knows, to attempt to live by her dreams. She is idealistic, all-giving, all-loving, and all-embracing. She fights with a Christ-like love. Her little-girl-dream appears to be coming true, and it seems that she is succeeding. Her dreams are bearing fruit, her love is blooming, and 'miracles' are blossoming forth from the well of her immense energy and belief. But her love is betrayed. It is abused by the doubting Thomas (also the name of the lead male character) in all of us. Nobody is naïve enough to still believe in love as a viable force for change. Thus, Bernadette has to adopt a new way of fighting for the same visions. Her story is very like a parable. It succeeds masterfully. The film is very powerful, but is only vaguely the story of a woman's search for personal freedom.

Wedding In White explores the intricacies and restrictions of our societal roles. It is foremost a humanist film. The social structures prove to be constricting to men and women alike. What is crystallized in the film is our basic human fault of not being able to transcend, through love and empathy; all that, which is accepted and expected.

By definition, tragedy is inevitable. In **Wedding In White**, the depth of tragedy reached is possible only by the realization that none of the characters could have changed the basic flow of their lives. They had to act as they did. There was no choice.

Jeannie

Bill Fruet etched into his story a lovely character, strongly reminiscent of Laura in Tennessee Williams' Glass Menagerie. 'Jeannie' is sensitively depicted and marvelously portrayed by Carol Kane, as a young girl totally helpless and incapable of influencing the events that become her fate. It would be outside of Jeannie's character to even attempt to take her life into her own hands. Thus, she loses out to forces stronger than herself, and has to accept the life these forces mold. Her parents are caught in this same inevitability. Neither is capable of loving her, or each other, as they would want to. Their love, therefore, becomes almost irrelevant by virtue of its impotence.

Wedding In White is carefully and painstakingly structured to provide a bitter look at the webs we have spun out of fear ultimately becoming our emotional death-traps.

On a very different level, **Françoise Durocher, Waitress** is also a study of our social values. The half-hour film takes a socio-political look at waitresses and their particular place in the class-structure. Although it brilliantly focuses on the exploitation of women, it doesn't attempt to delve into the women themselves. Each woman is introduced as Françoise Durocher. They have no names of their own, and no identities other than 'waitress'. Nor were they meant to, that was the point of the film. We treat waitresses as nameless commodities, creatures only a step above being whores – women who are meant to be used without thought or feeling.

The infuriating monotony of the daily routine of these women's lives is captured by the intercutting of sequences in red, blue, yellow, and green tints; where the waitresses are

Françoise Durocher, Waitress

Canadian Films

Some utterly subjective thoughts from a feminist.

Isabelle

chanting in unison "... two cheeseburgers-hold the onions, one coke, one orange, one seven-up, one liver on rye, three hamburgers-no mustard. . . ." and on and on. These repetitive scenes become reminiscent of a religious chant – a working-class litany. They are provoking, and powerful.

Françoise Durocher, Waitress is a very important film precisely because it manages to critically question existing social values in such a unique, and artistically excellent, way.

All three of these films had been strongly influenced by the Feminist Movement. I'm not disputing that. So what more did I want? Why the dissatisfaction? Because none of these films attempted to explore the basic question of *what are women all about, anyway?*

Sigmund Freud, the father of psychoanalysis, was reputed to have admitted in his later years that he never could answer the question, "What does a woman want?"

I wanted to see a film exploring woman as a totality. I wanted to see a film in which I could believe every movement, every glance, every word as something that a woman would actually do or say. A woman whom I, as a woman, could accept as being real. To be able to think to myself, "Yes, I would be the *same* in that situation if I were that woman."

I have seen only two films made by men which succeeded in capturing such a totality. The first was Roman Polanski's **Repulsion**, and the second Istvan Gaál's **Holt Vidék (The Dead Landscape)**. What fascinates me is not that the films were made by East-European masters of the cinema, but that both centered around a woman going insane. I could get paranoid, and deduce that I must be half-crazed and thus, only identify with women in a similar situation. But can any woman be 'sane' by standards not set by women at all? Is it possible, that men only understand women when the female inner-world shatters the invisible veil between Inside and Outside? When thoughts manifest themselves physically? When the line between subconscious and conscious totally disappears? I don't know.

What I *do* know is that the first film I have ever seen where the characters are women, not insane, yet completely believable is **La Vie Revée** by a 28-year-old Québécoise – Mireille Dansereau. Her film is simply the story of two women who become friends. What the film captures in its prismic light is the metaphysical reality of women.

La Vie Revée subtly catches the myriad ways in which women communicate – through feelings, glances, movements, and moods. The film shows a feminine reality interspersed with dreams and fantasies, which are as much part of that reality as 'actual' occurrences.

Seeing **La Vie Revée** is like reading Anaïs Nin – or looking into a mirroring pool of water.

Halfway through the film, I found myself silently repeating, "Please, don't tell them everything, don't reveal too much. Let men have only a tiny understanding of us." I felt as threatened as if it were *me* being revealed so intimately on the screen. It was an ecstatically unique and exhilarating experience to see this film about *real* women. A film that actually 'sees' and not just 'looks at'. Wonderful.

Meeting Mireille Dansereau and Danielle Gagné a few days later was like a reunion of friends, sisters – not at all like an interview. We spent hours talking excitedly: so much to say, so much in common. There was a lot of joy and love flowing freely.

At one point, we were talking about never having seen a film quite as honest and fair to men, as **La Vie Revée** is to women. And Mireille said, "You know, so many men have been saying to me now – Why don't you make a film about men like that? – And I say, You have to make it yourselves!"

LA VIE REVEE *with Lilianne Lemaître-Auger and Véronique Le Flaguais, directed by Mireille Dansereau. Assistant Director Patrick Auzépy, written by Mireille Dansereau and Patrick Auzépy. Camera by François Gill assisted by Richard Rodrigue and Louis de Ernsted. Sound by Jean Rival assisted by Claude Beaugrand and Hugues Migneault. Editing by Danielle Gagné. Music by Emmanuel Charpentier. Mixing by Paul Coombe, Film House. Script assistant Brigitte Sauriol. Production assistants: André Bouchard, André Robichaud, Francine Larivée, Michel Peters, Jean-Claude Burger and René Gueissaz. Sets by Michèle Cournoyer. Art-work by Claude Marchand. Photographic sequence by Daniel Kieffer. Produced by l'Association Coopérative des Productions Audio-Visuelles with the participation of the Canadian Film Development Corporation. Executive Producer Guy Bergeron. Shot in Super-16, distributed by Faroun Films in 35mm color. Budgeted at $105,000.*

Winner of Le Prix Wendy Michener, Special Jury Award in recognition of high artistic achievement; and Best Editing in a Feature Film – 1972 Canadian Film Awards.

Mireille Dansereau

CC: Was there any suspicion or distrust among Quebecois filmmakers concerning the Film Awards?

Mireille: I think there was a distrust in the way of saying, "Oh, it's so far away, and it's not our own festival." As if it were happening in a foreign country, only not as great or as glamorous as Cannes. But the only reason everybody decided to go was because of Jutra's prizes last year and how much it helped the film.

CC: Would it be different if they held it in Montreal next year?

Mireille: Then it would be very exciting! But not because there would be more films from Quebec – they all went. It's the distributor who decides whether to send a film or not to a festival, and for them it's very good if it gets a prize – that means money.

CC: Did you feel intimidated at the Awards Presentations? You were the only Quebecoise filmmaker who made an acceptance speech.

Mireille: That's because I am very shy, and I put that as a test. I said to myself, "You have to do that because it is difficult and that means that you have to try." But no, it was because I had something to say, especially since it's a film made by a cooperative. La Vie Revée was produced by l'Association Coopérative des Productions Audio-Visuelles in Montreal which has been financed by the C.F.D.C. The idea of the cooperative was to try to have people who had never been given the chance to prove themselves in film make their first one. It was almost a condition for making the film. So everybody was doing his first feature. And another way in which we were a cooperative was that everybody invested half their salaries, Danielle/Gagné, editor/ and I, our complete salaries in the last three months. But as Claude Godbout said, it's more a cooperative way of doing things, not just cooperative. The company he is with, Prisma, helped us a lot by letting us use their editing tables at very low prices. It's the *spirit* which is cooperative.

CC: Who are the filmmakers in the co-op?

Mireille: There are 40 members. Young filmmakers. All unknown, I guess. All people who wanted to change the way films were produced in Quebec, and who didn't want to work for a big company like Carle-Lamy. Really co-opérative filmmaking, in my idea, would be everybody writing the script together, everybody participating in the film; but it was not possible at this point. I think in Quebec we are not ready yet for collective experiences in creation, or in life. Communes are very difficult because we are just starting to know who we are. You can't get that with people who are not secure in themselves. The most difficult thing for me was with my assistant, Patrick Auzépy. He had no ego trip. On the contrary, he was helping. But I was *so afraid* that he would take over, I had to say, "It's my film, not yours." I had to take over the visions. But it was my film in that it's very personal – with the fantasies and all. Nobody could tell me how to do them. So when somebody suggested something, because I wasn't secure enough, I was afraid of being influenced. Before shooting, we thought we might be able to work together in a creative way communally. But it wasn't possible. As long as you make films where, as a director, you are not secure – you can't work collectively. But the ego says yes, we are there and we exist and we create. I do it as a woman. The search of women to create and to exist is the same process as what is happening in Quebec. It is the same pattern for any sort of colonized/colonizer relationship. The same problems exist for women as exist for Quebec in relation to the rest of Canada. It is very difficult for a woman in Quebec.

La Vie Revée

CC: But in English Canada there seem to be far fewer women involved in film.

Mireille: That might be because we look more towards what is happening in France. Editing – for a woman – was a very respected position in France. When I went there, I met a very great woman editor, but they're always working with men they admire. But I said to myself, I guess unconsciously, that one day I can become a director because of Agnès Varda.

CC: Seeing your film was such an incredible experience for me, because so many of the dreams and fantasies are my dreams and fantasies, too. And that memory sequence of when she was just a little girl – I was so glad to see that in a film! It seems to be a communal memory for myself and so many women.

Mireille: I am very glad, because someone in Montreal told me that if I show fantasies that are only mine, I shouldn't make any films. It's true. I don't want to make things only for myself, like I said in the film. Dusan Makavejev told me something marvelous – he said that we see in this film a lot of things that are part of the way people live, and that we never see on the screen; and that cinema is a lot about that. I think we should try to put on the screen many things like that. – everyday things. That's why I feel very close to what Cassavetes does. My ideal and ambition is to work like that. I haven't found the crew and all that, that he has. He always works with people he knows, and all the people are very involved. I think in a few years I will work like that – with people very involved and who believe in what they are doing. With Cassavetes, it's really life that you see in his pictures. That way of relating to cinema is very appealing to me, even though it's not what you would call spectacular or entertaining.

CC: But your film seems to have gone beyond that, in that his films have a lot of crudity which is depicting the male world. Your film is. . . .

Mireille: Yes, but I'm a woman! That's the difference I wanted to show. I am very glad that you see that.

I went to Rimouski in northern Quebec and a few girls told me that they never thought women could get along like that. They felt La Vie Revée wasn't honest and true because of that. So I told them that if it exists on the screen, that means they can make it into a reality – and they agreed. It's great. They believe in it now, and for me that is the best thing.

CC: Your film is on such a subtle level – with the nuances of so many feelings and relationships. It's so beautifully subtle. Just as in life – so many important things happen on that level.

Mireille: I am sure they didn't pick up on the subtleties and nuances of the dreams. In Montreal the people who liked the film ary people who are visual, not linear. Because of the asmospheres. I am a bit disturbed by that – should you *not* make films that are so subtle? The films that work have no subtleties at all. On the contrary, you give everything to the public. It is disturbing because I know that the film hasn't really done well. Yet for me, it is nearly commercial by my idea of films. It is not as experimental as what I would like to do.

The world I am in is one of subtleties and atmospheres, and many times I am afraid that it's very European, you know? At least, there are only a few people who can get into that. So in a way I know that I am going more and more towards making films that only a few, an elite, will get into.

La Vie Revée played in a very small theatre for six weeks in Montreal, but it didn't pay because the whole system of distribution for cinema is horrible. It made $15,000, I guess, for the man who *owns* the theatre – but all of us who worked on it – nobody got any money. I think if I continue to make very low-budget films I may be able to go on. That is the problem for filmmakers, not knowing if you can go on and make more films. That's why I'm happy about the prize.

CC: Was it at all frightening to make your first feature?

Mireille: I wasn't frightened. I felt responsible to the cooperative and the C.F.D.C. The C.F.D.C. had just financed a film before mine (a guys' film) which was shot, and all the money was out at the end of the shooting. That was the first co-op production, so it was very bad for all the young filmmakers. The C.F.D.C. thought that we could not make features. Michael Spencer told me just yesterday, "You know, it is a big enterprise to make a feature film. I knew it would be difficult." But I told him that I knew if he gave me the money, I would go to the end. That's exactly what we did – we had no money left but we finished it. There was no other way. So there was this feeling that I was almost representing all young filmmakers, and if this film was not financially successful, it could almost be the end for a few years in Montreal for young people, because of that first bad experience. The proof is that now they are starting two features at the cooperative.

They didn't want me to make this first film. The men thought that if I made a film on women, it should be militant. A sociological-Marxist analysis, or something like that. A very political film. But you see, that is a *man's* idea of what is revolutionary about women. They think that we should get together and form a political party and fight, and give intellectual ideas about the problem of women as related to our society and to Quebec. Men thought, that what would bring a change in the status of women is a clear analysis of women: sociologically, politically, and financially. They couldn't accept my intuitive, very emotional and personal approach.

CC: I was very surprised at seeing a man's name on the credits, as having written the script with you. I didn't feel his influence at all. How much of it did Patrick Auzépy write?

Mireille: That is very hard to say. I had written La Vie Revée four or five years ago. All the sequences and the spirit were there. In a way, it's great that you feel that way, because Patrick wanted to let me do my own film and he assisted in really every way. It's very seldom that you see that in a man. He completely tried to understand the film I wanted to make. For two years, I was living with him. At first we were supposed to do it with Paul Almond and people like that. It didn't work, so I was quite discouraged. And he helped me because he felt that if I didn't make this film, I couldn't go on as an individual. From so long ago, this was a very strong thing I had to do. Four years. I believed in this film because of the friendship between the girls and because I was *sure* if the images and dreams, so I stuck with it. I really hope that my next film I can make at the moment that I want to – maybe a few months' difference, but not four years.

CC: The editing of La Vie Revée must have been especially difficult because of the slow-motion sequences and the fantasies. But it all blended in so smoothly. It must have been very hard to get that. . . .

Mireille: Yes, that's true. At the beginning of the editing I was very unsure and we wound up making many tests. We were always wondering – is it too long or too short by a foot? I always wanted to have it longer, and Danielle kept saying no, no, no. Throughout the whole film, she kept saying, "Shorter!" and I was saying "A bit more" – so it probably came out just right.

CC: And the camerawork was so sensitive and not at all self-conscious.

Mirielle: I think that is intuitive. I decided every frame and the atmosphere of lighting, because I wanted it to be a very realistic film so people could look at it and really be sure that that's life. Even if there are a lot of dream-sequences – the dreams are true – and as real as reality. That was the main quality.

I wanted to show two feminine characters being lively and honest, as you would see them in life and not as objects. I purposely didn't want a psychological analysis of two characters. I wanted to have life just bursting out of them!

CC: Was it shot in Super-16?

Mireille: That was hard. I had to fight for it. Nobody in Montreal believed in that – I had to come to Toronto. All the lab-work was done here. Bob Crone and Film House invested in the film, they even tried a new technique for it.

CC: Did you work very closely with François Gill, the cameraman?

Mireille: There was a big conflict between us. In Quebec, the cameraman is the hero. I was making a woman's film and he wanted to be the star. Incredible conflicts. But I think that it is out of conflicts that you get something of value. The conflict with François Gill was the most interesting. He was a man who wanted his ego, but you can see why this is ridiculous; who has the real vision of things? The director.

But we still don't have the ability to submit. We think submitting is feminine, and inferior. But in a film, there is one person who wants to impose his vision, which is nearly an aggression. Or not an aggression – a creation. The people around are there to help that person make the best film possible. That is a new realization for me, that submitting is not inferior. There shouldn't have to be a battle between the one who is making and the one who is helping to make. The next day it can be the reverse! But there is always a lot of ego-tripping, and the most difficult is the director – who is doing his own ego trip. (*laughter*)

CC; Do you find it easier to work with a woman creatively than with a man?

Mireille: Danielle and I had no ego trips between us. Insecurity – yes; but not at all the same thing. We were working together, and we were very insecure and not confident, because we were talking about women. I admit that for a good time of my life, and even now, I always admired what men did. So when we were working and thinking about women, we felt that somehow that was not as good as men's work. We didn't feel good about it.

For the past ten years, I have been trying to forget that I'm a woman. I always said to men, "I'm a woman, yes. But I'm quite different from other women. I'm better – I'm almost a man!" That's why I always felt bad about the films I was making. A horrible malaise. Always thinking that people won't like what I'm doing as much as if I were a man doing them.

That is why working at the Film Board on a project about women is so great, because now I can say that I'm a woman and I'm really glad that I am. And the things I have to say are as important as if I were a man.

A lot is changing. When you change as an individual, the things you do change as well. I don't think that I will become aggressive. Men seem to be afraid now. They tell me that I must be a Women's Liberationist because I am questioning marriage and all that. And in their heads, Women's Lib is aggressive. So they see me and I'm not that way – so what kind of Women's Lib am I? I'm a woman trying to find out what I really am, and that's all. The Women's Liberation Movement is very difficult to assume because it is very intellectual, and very badly communicated by the mass media.

The revolution we won as women was in stopping that competition thing, the ego. That is what is so fantastic for me in the group at the Film Board. We are all women working together.

When I started at the Film Board eight years ago, no-one was saying too much about their films because they were afraid that someone would steal their ideas or be influenced by them. It was all very sneaky. With the women's group now, in The Challenge for Change series, it's so great! We read an article, and we bring it in, "Did you see that?" And the other women know I'm making a film about marriage, and if they have a book or anything that deals with it, they give it to me or tell me about it.

My plans are not to work only with women, or even to make films only about women; but I think this series will bring in a new kind of feeling. Already, at the Film Board – you look at it, and we are having fun. We laugh a lot, and the atmosphere is this kind of relaxation. The men are really wondering what's happening.

It's strange, you know. For the first time I don't feel ashamed or competitive at all. I feel that the next film I make is going to be much more relaxed. First of all, it's not as big as this one was; in that it isn't dramatic with actresses and all that. But also, I'm very involved.

The way it's done, it's getting very close to the cooperative way of making films. I'm putting myself in the film – so I'm *really* involved. I am making one film in the series. There should be six. I'm very glad that they realized the importance of a series like that. The executive producer, who is a woman, would like it to be nearly permanent. It's for Challenge for Change and it's to go on television. So already, that is a very specific thing. I was called about six months ago to make the film I want to make – just a film by Mireille Dansereau. We did research with women through video for two months, women of all ages and social classes. We did three-hour sessions for three,four days a week.But I was very anguished. I felt that I found things that I knew already. The women were all talking about children, their men, sexual relationships, all fundamental questions that men probably wouldn't talk about so openly. It was marvelous for them. But at the end of two months, I had no thought of making a film about any of that. So I went and really searched. I felt the responsibility of finding out what was most important about women now – what was most important for women? I researched, and more and more I realized that women centre their whole lives in relationship to marriage. Whether or not to marry at eighteen. At least, for my generation it was that – marriage or career? Marriage meant prison. Career meant freedom, adventure, risk – all of which are very masculine. Career also meant sexual freedom, and that sexuality didn't mean anything. Because men at that time got married and had adventures with women. They looked at their mistresses, at their affaires, as a relationship that was not involving. So we, who wanted to be men, adopted these same patterns. We decided that sexuality was not involving – that we could have all kinds of experiences. Today, I realize that that is a male pattern; that sexual relationships *are* involving – for any individual who is whole and total.

I was really asking myself – what is marriage? Why have I refused it so strongly, so categorically, and so young? That is when the research on fantasies came into it. What I liked most in La Vie Revée were the fantasy sequences. What were the most specific fantasies of women related to marriage? Then, I found something really interesting, going back into religion. I saw how the first communion was the first idea of marriage, to Christ. I was starting to work on that, and submitted it to the producer. She said that it was very interesting, but not what we were doing in this series. The film was becoming very meditative and mystical. I still think it is very good, and I am sure that I will go at it again.

But the series is about social change and has to go on television. I went on the idea of what was marraige, and decided to make four portraits. Four different approaches of women in the same generation – twenty-eight to thirty. What kind of evolution have we done in the past ten years as women, and how we situate ourselves between the generation before ours and the younger generation. Those before us have accepted marriage – with maybe a few mistresses – they have made their own environment; and even when they get divorced, they want to start again. The same pattern always. And the younger generation, those who are eighteen to twenty – ten years away from us – are talking about the end of relationships between two people, and are trying collectives. They are trying to find new patterns. And we, who are between those two generations, are putting into question the institution of marriage, not actually the fundamental relationship of two people. There is no difference between two people living together and two who are married – the patterns are the same. That is what I am showing.

I take four women and I try to really get into their world, and their way of living every day. To show the rhythm of their lives and how they create their everyday lives. I want them to choose, with me, what is most revealing about them and how to illustrate their lives. If they want to dance, or create in music, that is what we are looking at with each of them. I am not only putting my own idea of what these women are,I am helping them realize what they are, and to express themselves. They are going to do the same with me – to provoke me. In a way, I am there and will be asking questions. I'm somebody who is going to see people to know more about why they made choices. But at the same time, it is going to be a feed-back; with them asking me, "Who are you, coming to ask me questions? Do you really love me, or are you just here to make a film?"

I am trying, and I hope that the relationship between the interviewer and the one who is being interviewed is going to be completely changed. These four women are not caught in the usual patterns. One is married and has children, and she was a filmmaker who left everything after twenty-six to have children. Another woman is getting a divorce. She has no children but she has a career. Another is living with a guy and isn't married; and the fourth woman has a child of her own without a father, and a kind of occupation in which she is very involved – but not a career in itself. They are not ordinary women, for they have all questioned the roles of women, and it's interesting to see four women who have questioned and have chosen four different ways of living.

Making the film, and the film itself – neither is more important than the other. I don't like to separate things, I always want to put them all together. Because it is the same thing – the product of the film and the making of it. With La Vie Revée, I was so anxious, that most of the time the product was much better than the life I had while making it. People say – it looks so nice, it must have been great to film it. It was not great! It was anguishing and suffering! In our generation, you always have to be cool and have fun and all that . . . But everything you do has suffering in it. A woman giving birth to a child – that's the most suffering thing there is. For me, making films is like having children.

But now, I won't be as stressed, I am more secure. You know, I've read about some filmmakers in Quebec and they say, "It was great! Everybody loved each other and Tatatatamm!" and I think, how lucky they are ●

La Vie Revée

Virginie and Isabelle

A. Ibrányi-Kiss has dropped out of seven women's liberation groups. She is the daughter of two political idealists, sister to a violinist and a Sufi dancer; and lives amongst cats, plants, books, and filmmakers.

FILM

The Finishing Touch

Directed by Morrie Ruvinsky; with Jace Vander Veene, Pia Shandel, Cece Grandbois, Morrie Ruvinsky and Sylvia Spring.

The action of this Vancouver-made film covers a few weeks in the life of Mark Van Troyan, a young film director, during which time his success and coherence as artist and as human being are seen to disintegrate. He is starting on a feature movie, and trying to make it with his leading actress, Krista (Pia Shandel). His wife, Shirley (strongly acted by Cece Grandbois), apparently to recapture his waning attention, takes the radical step of neglecting The Pill; when she announces the ensuing pregnancy to Mark, he throws her out in a frightful tantrum. Shirley goes to their wise, kind friend, Owen (Morrie Ruvinsky himself), and Mark takes up with Krista. Things go badly. He is tyrannical and arbitrary on set, and it becomes increasingly clear, to us and to his actors, that he has lost all grasp of his script-idea. Shirley sues for divorce – jolly cameo-role for Sylvia Spring as the prostitute hired to appear in the adulterous snapshots – but shortly thereafter Mark finds himself unable to get it up for Krista. In a furious and degrading incident in the studio, he brings her off by hand in front of the camera, to get a shot of her face expressing authentic sexual surrender. The film ends with an obscure suggestion that he has reached the point of suicide.

Its appearance at Ottawa's Filmexpo in July was the first view I've had of this much-travelled film. Not having seen it as either **The Plastic Mile** or as **She's A Woman**, I can deal only with this presumably final version. In some ways this is proper; the artist should be judged on the finished state of his work. On the other hand, a study of the rough drafts and earlier versions through which a work has evolved adds greatly to one's understanding of the artist's conceptions. And the conception behind **The Finishing Touch** could use a little clarification.

Mind you, it's a film worth considering seriously. It's an ambitious work – a term of more respect than 'pretentious' – whose director has striven towards a difficult achievement. Nonetheless, serious consideration of the film amounts eventually to formulating one's dissatisfaction. The major objections can be reduced to two: first, the film generates insufficient involvement and belief in Mark to sustain our concern for what is intended to be his 'tragedy': secondly, the film has no stylistic integrity.

It is notoriously hard, in movies, to establish a creative artist as a person who really works at his imaginative conceptions and his craft, rather than as an ill-tempered eccentric. It would altogether change our response to the stormy, selfish, mean-spirited Mark if we could also see the signs of genuinely creative intelligence or application. The excuse may be offered that Mark is the portrayal of a *failing* artist. But he seems to have been materially quite successful up to now, and we can hardly be moved by his failure to realise his vision (in that nice French sense, director as 'réalisateur') if there is no sign of his ever having been capable of vision to begin with.

The question of stylistic integrity is not simply the cavil of a purist or a pedant. In dramatising Mark's break-up, **The Finishing Touch** scuttles restlessly from one cinematic convention to another, continually agitating the viewer with busily intrusive editing, trying anything in the effort to bring us into immediate touch with the turmoil of Mark's interior life. So we go from straightforward realism (often low-keyed and truthful) to nightmare to fantasy to quick memory flashbacks to replays-with-variations to expressionistic lap-dissolve sequences – and back again.

A film can arguably give us a more vivid knowledge of another person than we usually have in actual life – but it remains the same *kind* of knowledge, derived from what we see and hear and intuit and presume from that person's perceptible existence as an Other. We cannot experience, we can only guess and imagine what another person perceives, dreams, remembers. We, in fact, identify with a screen character far more strongly when we are led to *imagine* what must be going on inside his head, than when we are shown explicitly. What we imagine for him we inevitably identify with, since we are investing him in experience of our own; on the other hand, what is directly shown to us can only alienate, because it is not a product of our own sensibility, but an artificial concoction.

Moreover, a film almost never synthesises 'mental events' in anything remotely like their real form. As a rule in movies, the momentary recollection, the picture in the mind's eye, the hallucinatory effect,are only dismal approximations of the way these things really pass through the field of consciousness. The viewer is asked to take the will for the deed, to say to himself, 'O.K., he's supposed to be remembering so-and-so, O.K., he's having a fantasy. . . .'

Some examples in **The Finishing Touch**: Mark thrusts his hand into a flame, is rushed to hospital, and there, under sedation, has a nightmare. All the other characters close round him in medical costumes to perform a bizarre operation that seems to combine parturition and castration. It's not a bad movie-nightmare, as such things go, but I didn't *share* it, I merely watched, trying not to miss the point. In another sequence Mark is interviewed for CBC Vancouver. The interviewers are mannequins and the dialogue is a nonsensical barrage of irrelevant questions. The sequence is either a caricature of the CBC or a projection of Mark's subjective experience of the situation – or both. In any case, the shift of convention is false and awkward.

A third example: throughout the film a peculiar young Englishman cavorts around on the fringes of the action. There is no doubt that he 'really exists' – all the characters interact with him. But sometimes he is dressed in a kind of Pierrot costume, for reasons apparently unconnected with the requirements of the film-within-a-film. Is this merely his eccentric taste in clothes? Or does the costume express his symbolic role in the proceedings, or the way he appears to Mark?

Occasionally the succession of supposedly mental events becomes so bewildering that we are actually as disoriented as the protagonist is supposed to be – with this important difference, that we're not sharing *his* disorientation, but stumbling about in our own. Which is like saying 'If you want to experience my acid trip, get stoned yourself'.

Godard's **Weekend** is a film which scrambles together the various cinematic conventions by which we usually come to terms with the events on the screen. But the difference is that, whereas Godard lifts us right into a world where the conventions about what can and cannot be expected are in suspension, Ruvinsky shunts us uneasily between a recognizably 'normal' world and a set of local disturbances, intended to be his protagonist's anguish. ●

Bob Fothergill

REVIEWS

Ever After All

Written and Directed by Barrie Angus McLean and Kristin Weingartner. Photography: Roger Moride CSC. Sound: Hans Oomes and Claude Hazanavicius. Music: Galt MacDermot. With Percy Harkness and Elizabeth Suzuki. Produced by Robert Lawrence Productions; distributed by Astral Films.

Ever After All was originally entitled **Golden Apples of the Sun**; the phrase is from Yeats' poem "Song of the Wandering Aengus", a palely beautiful gleam of Celtic twilight lately set to music by Galt MacDermot, and supposedly having some thematic connection to the events of Barrie Angus (Aengus?) McLean's first feature. A white folk-singer named Troubadour ("Troub" for short) and his black friend Jarvis (a Viet Nam veteran) sing the entire song to Janet and Richard, the leading and only other characters, and Troub sings it a second time during the ordeal to which Richard is later subjected by Jarvis. When the song tells of hooking a berry to a thread and catching a little silver trout, we are reminded by flashbacks that we have seen Richard performing these very actions. All very meaningful, but does it *mean* anything.

The events of **Ever After All** last a day and a night, in backwoods country, agreeably photographed. Richard (graceless, quirkish, peculiar) takes Janet (clear-eyed and candid) to the woods. Watched by the sinister and apparently menacing songsters, they frolic, shoot a rabbit, play in the water, and at last fall to copulation – an act which Richard rather spoils by the disconcerting trick of smearing Janet with rabbit's blood in a ceremonial sort of way. Anyway, off they go to a little cabin where they propose to sleep. While they are exploring it, Jarvis prowls around, unbeknown to them, in a manner that suggests we are all in for a fright night.

Janet and Richard prepare dinner – little silver trout – in the course of which Jarvis and Troubadour appear and sing their song, very pleasantly. Richard is unfriendly; Janet offers pomegranate. Later that night, the strangers are seen sporting in the moonlight. Richard shoots at them and they determine to 'teach him a lesson'. This entails a process of humiliation which reduces him to a howling child, tied up in a cage and watching Jarvis make love to Janet, tenderly and with her apparent consent. Actually it's rather unclear what happens at this point, as the film resorts to a dreamy montage of non-sequential shots, at the end of which Janet is saying goodbye to the intruders and returning to Richard – still tied up and twitching disconsolately in the dawn sunlight.

"What I have cannot be taken, only given", says Janet over dinner. She and Richard go on to speak of "acts which give us grace". (The dialogue is like that.) What Richard has to learn from his ordeal apparently is something about natural openness, as opposed to his own uptight, alienating manner. More likely it will intensify his paranoia about folk-singers and blacks. As for us in the audience, if we responded to Troub and Jarv with hostility and suspicion, that's because the film deliberately led us to do so. Jarvis is shown to be full of rage about the killing he has seen, while Troub displays an obscene interest in the details. The film doesn't so much complicate our moral responses, as arbitrarily invert the impressions it has given us.

Ever After All doesn't quite know what sort of film it's supposed to be. There is something oddly disproportioned about its development, as a seemingly endless foreplay precedes an almost cursory climax. Psychy scare-flick? melodrama? character study? (rather woodenly acted, if so); or visionary allegory? (to borrow a phrase from Paul Almond). Barrie Angus is still wandering.●

Bob Fothergill

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Barbara Martineau

The New York Women's Film Festival:

It's disgusting. Disgusting. I've seen naked bodies. I've seen childbirth, but this is disgusting. I wouldn't be surprised if it's supposed to be erotic.

> *– woman in audience at screening of Joan Jonas'* **Last Year**, *a minimal study in pregnant women's bodies.*

I was bigger than that.

Are you a pregnancy critic or a film critic?

> *– exchange with my friend Marge during screening of Agnes Varda's* **L'Opera-Mouffe.**

I've often wondered why festival reviewers spend so much time and space recounting their adventures at the festival, their sense of atmosphere, trips to villages outside Cannes, glimpses of famous people at parties, but now I've been to a festival and now I know. Because seeing films at a festival is not like seeing *a* film at *a* theatre. There is a sense of context, and the overwhelming process whereby quantity becomes quality. Seeing **The Lizards** on a rainy Sunday noon after seeing three Nelly Kaplan films the night before, and rising at 6 with my little boy gave a new quality to that slow, softly black and white poem of a Sicilian village, with its singsong voices and vegetating men and desperate women. And the intervening subway rides on that rotting underground art museum of graffiti and decaying floors – that too illuminated and was illuminated by "The Lizards."

Well, the thing is that not only was it a festival, but a Women's Festival, and in New York, and I was there, incredibly, in the midst of a Vancouver holiday, having dreamt one morning that I was setting off for the festival with a big cigar clamped in my mouth, so I woke up and said, I'm off, booked a flight, wrote to a friend, emptied the bank account, packed many diapers, kissed Stephen, picked up Noah, and left. All that maybe irrelevant? No, because watching a program called Maternal Images and wondering how Noah was faring with that unknown baby-sitter and wishing there were daycare at the festival and understanding the nervous reaction of the young woman sitting next to me but also sharing the mother's joy at watching her child emerge made **Kirsa Nicholina** by Gunvor Nelson a triple high – there was the beauty of the images themselves, the drunken soaring of the about-to-be-a-father's guitar music, and my own ability to get inside the total experience – that's what women's art is about, that's why the sex and age and nationality and race etc of the artist and also of the viewer all matter, because universality is rooted in specifics.

The first International Women's Film Festival was organized to encourage women filmmakers, who are said *to suffer from notorious discrimination in the field. It is also designed to provide an outlet for selected works, and to serve as a forum for the exchange and dissemination of the woman's "point of view."*

> *– Festival press release, June 11, 1972, my stress , their quotation marks.*

Oh, no, what is it?

The baby's head.

> *– exchange with woman next to me at screening of* **Not Me Alone** *by Miriam Weinstein and Al Fiering.*

I was increasingly troubled as the festival went on by a sense of missing context: not just the lack of daycare, the expensive tickets and no package deals, no place for rapping after the films (formal press conferences and panel discussions didn't serve this end) – it was a general impression that the festival was strictly for filmmakers and press, with the public encouraged to buy tickets and thereby finance the show. No accusations of greedy money-grabbing here: I know well that many good women worked hard for little or no pay to organize the festival, but I think the problem is one of approach. Because a festival of women's films inevitably raises the issue: why women? Do they share a distinct aesthetic (topic of a confused panel discussion) or a common subject matter or anything filmic which would justify such a grouping? Well, they share being an oppressed group whose films, when they get to make them, are poorly distributed, critically ignored or condescended to and publicly neglected. Good enough reason for a festival to show their films? But then why should anyone come to see these films, except of course the filmmakers? Perhaps because women should get into their common cultural heritage? Ah, then, the women's way of looking at things is distinct? Aha!

Am I saying that the work of art does not stand alone, that knowing the speaker affects one's sense of speech, that context informs content? How then compare a film by a woman about "four great artists," who all happen to be *men* (**Where Time Is A River** by Gay Matthaei) with Amalie Rothschild's portrait of a young old lady sculptor (**Woo Who? May Wilson**)? Or how compare a film about the mostly marital imaginations of little girls (**Windy Day**, which says on its credits: by John Hubley and Faith Hubley – Faith in smaller letters below) with Patricia Barey and Gloria Callaci's **Until I Die** in which Dr. Elisabeth Kuebler-Ross talks of discussing death with terminally ill children? There are somewhat mind-stretching ways of making such comparisons; for instance the unsentimental insight into children's visions of old age given by the Hubley's beautifully drawn film stands up much better than the cloying final image of flowers in **Until I Die**. These films were on different programs, and the professionally orientated atmosphere of the press conferences and panel discussions didn't encourage such thinking on the part of festival-goers. Many of the audience comments I heard made me itch for discussion groups. Right away. Because if you're looking at films to see how creative women see their world, and why else go to a women's film festival, then you can't help hoping a change will be wrought in women's attitudes right there in the theatre. And we must help each other learn how to see what we've been trained until now to ignore.

We have not to be innocent, you know, a film is a very political thing.

> *– Nelly Kaplan, in an interview.*

My first film at the festival (I only made it for the second week) was the noon showing of Agnes Varda's **Cleo from 5 to 7** (1961, color, 90 mins.). I was

A Contextual Fragmentation

so stoned that rushing home afterwards to feed Noah I was bopping to the jazz of the subway. What a fine film! I learned about organic growth and the relation of film time and my time in the course of watching a woman redefine for herself her concepts of self, beauty, love, life. Told by her doctor and her fortune-teller that she may have incurable cancer, Cleo's response is that predicted by Dr. Kuebler-Ross: denial. Looking in the mirror the popular singer tells herself: death is to be ugly, to be beautiful is to be alive, very much alive. To find the truth of that statement in the ninety minutes of the film, two hours of her life, she must reject the concept of beautiful womanhood imposed upon her by others, and with the help of a soldier on leave from Algeria, who says he would rather die for love than for war, she discovers a different kind of beauty in living bravely and humanely. She learns (and we with her, in an entirely cinematic way) that what she sees is a function of how she looks, not to others, as she had thought, or at others, as she thinks for a while, but with others, as she does at the end. At the beginning, Cleo in a cab, condescending to the woman driver, asks if she isn't afraid at night. Afraid of what, says the driver, as the cab passes a window of African masks, Cleo's fantasy. In her friend's film Cleo herself is the girl who is killed when the observer wears dark glasses, not-killed when he removes them. In a moment of terror Cleo sees only freaks, but at the end, riding a bus with the soldier, she learns to see normality where it exists. In the course of watching Cleo learns these lessons of observation we learn to watch with her, and the initial image of a small world of luridly colored cards and monochromatic people enlarges with Cleo's vision to the lovely final close-up of Cleo and the soldier.

Thinking of Varda's subjectivity and how her ironies had deepened by the time of **Lion's Love** (I hadn't yet seen the savagely subtle **Le Bonheur**), and still intoxicated by the idea of a women's festival, I glossed over details: the lack of a registration book for women (provided later, but too late, as no one noticed it), the absence of friendly women's information or a literature table. They were good women organizing the festival, friendly, open, and unpretentious. I liked them.

So I was annoyed several days later, sitting in a crowded house to see **A Very Curious Girl** by Nelly Kaplan, because a woman in our row ousted one of the organizers to give room to her husband, who arrived late and seat-hungry. Then I looked around and saw that all the people sitting on the floor were women, mostly organizers and press, and giving up my seat didn't soothe my anger much as from the floor I watched men laughing at Mary being terrorized by the villagers. Mary gets her own back and more, as Nelly Kaplan shows us that a woman's film can pack a mean punch, but what about the women sitting meekly on the floor? Including me.

Similar problem the day before at the panel on directors, when a black woman was put down, by panel and audience, for asking how poor people like her as opposed to rich people like Karen Sperling could make films, and another black woman said I didn't like her question but even more I didn't like the way you put her down, and that issue was never dealt with, and a few minutes later a man pontificated pointlessly and endlessly about *his* experience before the moderator finally managed to shut him up. (Flash to Bibi Andersson of **The Girls** saying: it's our turn to talk and yours (the men's) to listen.)

All of these doubts and wonderings don't erase the value for me of the good films I saw and the good women I met, but they do form the context for these things. In addition to the films discussed above, there was Judit Elek's **The Lady From Constantinople**, (Hungary, 1969, B&W, 79 mins.), which through its portrait of a single woman, elderly, widowed, childless, devoted to the past as centered around her seafaring father, conveys a deep sense of social context, or rather the lack of it, which is our lady's problem — modern Budapest and old age juxtaposed. At first we are aware of her as a rather ludicrous object, funny little old lady in a hat in a crowd, reminiscing publicly at a slide-lecture, feeding soup and talking volubly to the only person who will listen, a bed-ridden old man. But when the old man is taken to hospital, and she takes her soup to a workman in the basement who remarks only that it's cold, and we see her upright back receding deep into the frame, and then when she holds an old party dress to herself in the mirror, grimaces and turns away, deep into the frame past a statuette of a laughing girl, then we are prepared for a two-sided understanding of the scene where she tries to give the dress to a work-weary young woman with children who tells her the carnival is over. We share her joy in the crowd of house-hunters partying in her memo-filled flat which is too large for one little old lady, then we share the sudden transition from absorption to alienation as the crowd presses and the music becomes too loud and carries over to the rooftop grave of the old man, where she sits alone among all the rooftops in the city. When at the end, the camera pulls back to show her sitting in peace and loneliness in her new small country house, we have entered her world sufficiently to understand the ambivalence of that image.

Preparation for death in an alienating world, treated nicely and rather conventionally. The other Hungarian entry, Márta Mészáros' **The Girl** (B&W, 86 mins.), is tougher and wierder in its vision of a young woman's travail in accepting life. Rather than fond memories of papa, this woman has to handle her revulsion from the artificial sweetness of her orphanage "mothers," and then the pain of discovering her "real" mother only to find fear of betrayal, resentment of her existence. "But I do exist and there's nothing you can do about it," she tells her mother, without anger, and with considerable insight into the frightened, limited world of this black-clad country woman who washes the dishes with water drawn from a well while her husband watches the Miss Universe contest on television. **The Girl** is a feminist treasure-house of sex-role insights and reversals: for instance the seduction scene with the young man from the train, when she dresses and leaves him, saying "you're a nice kid." Close-up of his bewildered face. The tone is low-keyed, low-contrast, with country landscapes during the visit to the mother drawing less attention than the factory background of the girl's daily life, and the soundtrack of whistles, machines, and well-used music is more vivid than the visuals. Visual metaphor is omnipresent but subtle, as when the bus, driven by a barely visible woman, and carrying only the girl, pulls out from the village square and we see her mother in that scary wife's costume turning away in the background.

All this quiet complexity makes for an extra double-take at the end, so reminiscent of Marguerite Duras' weird situations, when the girl asserts her existence in a very unconventional way, hypnotizing a young man at a dance away from his partner and into her embrace. (And by the way, I was disappointed by the absence at the festival of Duras' Destroy, She Said.)

I was impressed by the way this woman director successfully conveyed the male point of view.

Hiss, boo, hiss.

Why are you hissing him? He's right. It's a good film.

> *– exchange between two male critics and a mostly female audience following screening of* The Lizards.

Please note that Lina Wertmuller's The Lizards (1963, B&W), the first Italian feature film by a woman, is told from the point of view of a young girl, who attempts to escape her own impossibly limited Sicilian existence vicariously, through her fascination with a privileged male. It is this point of view which intensifies our sense of import when he returns "briefly" from his mind-blowing visit to Rome and the movie ends on her assertion that he will never again leave. It is this point of view which sharpens our sense of the crippling nature of the sex-role boundaries, as the street filled with lounging men turns to stare at the two girls tripping past, as the woman doctor reads in the sleep-heavy siesta hour because she has to know more than the others, and later tells the organizers of the would-be collective they have her support but shouldn't use her name because it might hurt their cause, as the mother-in-law rejected by her son's wife holds a finger to her lips to quiet the screaming neighbor woman as she prepares to commit suicide, as the sing-song voices of her mother ironing and her grandmother sewing attempt to comfort our young narrator for the loss of the young man who would never have married her anyway, voices which were silent earlier when her brother berated her for talking about books with same young man – nobody in our family reads literature! A man's point of view indeed – boo, hiss, pompous man from the audience. How better convey the machoistic nature of our own "liberated" society than confront it with The Lizards and watch its eyes close. ●

Barbara Martineau is a Canadian writer presently living in England.

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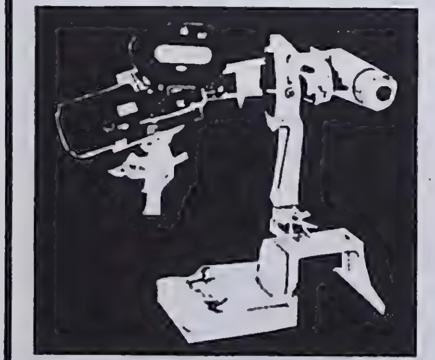

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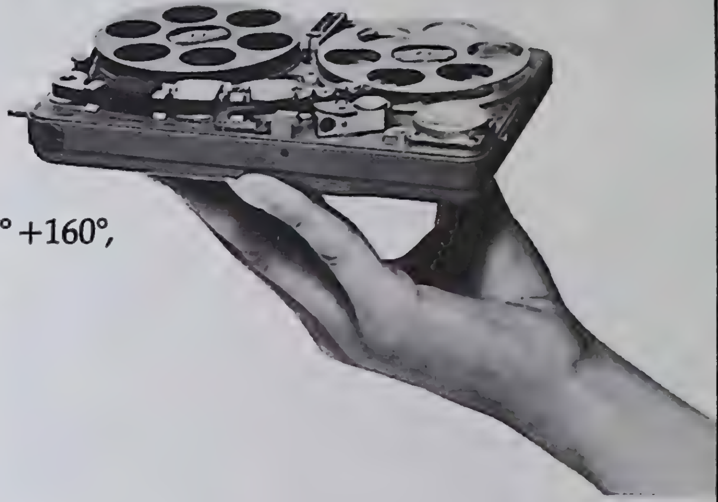

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cinema canada

Wedding In White, *Canadian Film of the Year for 1972.*

THE CANADIAN

BY GEORGE CSABA KOLLER

If the Great Canadian Novel has yet to be written, then the Great Canadian Film has yet to be made. But our filmmakers gave it a good try this year, and they've come up with a number of heavyweight contenders for the title.

The plush carpeted corridors of Ontario Place were filled with exuberant cinephiles for the 24th Annual Presentations of the Canadian Film Awards. The Cinesphere wore its gala cloak of glittering lights, and even the chilly wind blowing in from Lake Ontario couldn't dampen the enthusiasm of the cheerful and expectant crowd. The best artists and craftsmen working in the medium of film in Canada were assembled in the world's most unique movie theatre to hear the results of the judging.

The ceremonies were far from superlative, but then maybe we should stop mimicking the Oscars. M.C. Jacques Fautaux kept things moving at a breakneck speed to clock the proceedings under the hour allotted for it on television. (Ontario's educational channel covered it, but where was the CBC?) It was truly a bi-lingual and bi-cultural affair, one of the few ever held in Toronto. The Quebec contingent was there in full force, for the first time in the history of the Awards.

The international jury (consisting of some very intelligent people) managed to split the awards between the most outstanding English and French language films in such a way, as to not bruise too many egos. Although Bill Fruet's **Wedding in White** won Best Feature and two other awards, Gilles Carle's **La Vraie Nature de Bernadette** (The True Nature of Bernadette) was the big winner with a total of five Etrogs, reminding us of **Mon Oncle Antoine**'s getting eight last year.

Jutra and **Mon Oncle Antoine** played an important role in this year's affair, somewhat indirectly. Antoine's success at the box-office after winning all those Etrogs, caused Québec producers this year to enter most of their best recently-made films, and also to flock to Toronto in person. Jutra himself brought everything back home when he chided the Québec contingent with, "Where the hell were you last year?"; but also expressed his pleasure at being at this "international festival". That's how most of the québécois related to coming to Toronto: for them, it was like going to a foreign country; but next year the Awards are moving to Montreal, and they seem quite happy about that.

Micheline Lanctôt became Canada's Best Actress for 1972 for her portrayal of the leading role in **Bernadette**. Gordon Pinsent won the only award for **The Rowdyman** when he was chosen best actor. He made up for it by giving the only truly memorable acceptance speech of the evening. He reminded us that these are exciting times we're living through in terms of an emerging feature industry in Canada, and that one day we'll look back on them and say – these were the good old days

CLASS CATEGORIES

Wedding In White	Best Feature Film
by William Fruet	Dermet Productions
Selling Out	Best Documentary Film
by Tadeusz Jaworski	Unit Productions
Child Behaviour Equals You	Best Educational Film
by Peter Cock	Crawley Films
Dans La Vie	Best Animated Film
by Pierre Veilleux	l'Office national du film
Françoise Durocher, Waitress	Best TV Drama Film
by André Brassard	l'ONF
Je Chante a Cheval . . . Avec Willie Lamothe	Best TV Information/Public Affairs Film
by Pierre Bernier, Jacques Leduc, & Lucien Menard	l'ONF
This Is a Photograph	Best Theatrical Short
by Albert Kish	National Film Board
Dan Gibson's Nature Family	Best Nature and Wildlife Film
by Dan Gibson	KEG Productions
Images de la Gaspesie	Best Travel and Recreation Film
by Jean-Claude Labrecque	l'ONF
Les Jeux du Québec 1971	Best Sports Film
by Jean Robitaille and Pierre Desmarchais	l'ONF
In Flight	Best Public Relations Film
by Peter Gerretsen	Foster Advertising
A Powerful Ally	Best Sales Promotion Film
by Nicholas Bornemisza	Hydro Québec

NON-FEATURE CRAFT AWARDS

André Brassard	Best Direction
Françoise Durocher, Waitress	l'ONF
James N. Williams	Best Editing
Prologue to Power	CBC
Georges Dufaux	Best Cinematography
A Cris Perdu	l'ONF
Michel Tremblay	Best Screenplay
Françoise Durocher, Waitress	l'ONF
Chester Ronning	Best Non-Dramatic Script
A Journey Forward: Chester Ronning in China	Bushnell Communications
Les Halman	Best Sound Editing
Wet Earth and Warm People	l'ONF
Michel Descombes	Best Sound Re-Recording
This Is a Photograph	NFB
Larry Crosley	Best Music Score
Journey To Power	Crawley Films
Sean Sullivan	Best Performance/Actor
Springhill	CBC
Patricia Collins	Best Performance/Actress
The Golden Handshake	CBC
Harold Maxfield	Best Art Direction
Springhill	CBC

Colin Low ....
Le Prix Grierson décerné à un ciné
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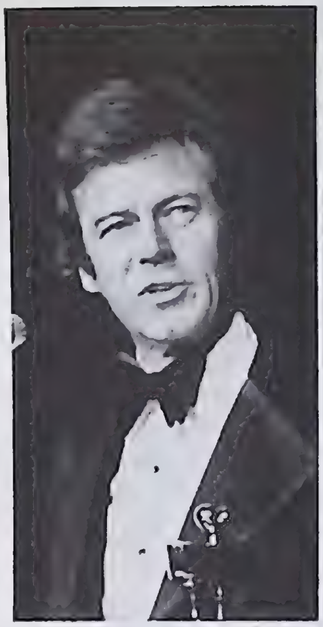
salutes FILM AWARDS

*Micheline Lanctot, best Canadian actress for 1972 (***Bernadette***).*



*Gordon Pinsent, chosen best Canadian Actor for 1972 (***Rowdyman***).*

PRIX ATTRIBUES AUX COLLABORATEURS (LONG METRAGES)

Gilles Carle	Realisation
La Vraie Nature de Bernadette	Carle-Lamy
Danielle Gagné	Montage
La Vie Revée	Coopérative de Productions Audio-Visuelles
Michel Brault	Camera
Le Temps d'Une Chasse	Office National du Film
Honor Griffith, John Kelly	Montage Sonore
Journey	Quest Films
Claude Hazanavicius	Enregistrement Du Son
Le Temps d'Une Chasse	l'ONF
Film House	Mixage
Face-Off	Agincourt Productions
Pierre Brault	Musique Originale
La Vraie Nature de Bernadette	Carle-Lamy
Gordon Pinsent	Interpretation Masculine
The Rowdyman	Canart Films
Micheline Lanctôt	Interpretation Feminine
La Vraie Nature de Bernadette	Carle-Lamy
Donald Pilon	Role Secondaire Masculin
La Vraie Nature de Bernadette	Carle-Lamy
Doris Petrie	Role Secondaire Feminin
Wedding In White	Dermet Productions
Karen Bromley	Decors
Wedding In White	Dermet Productions
Mireille Dansereau	Le Prix Wendy Michener
La Vie Revée	Coopérative de Productions Audio-Visuelles
Prix spécial du jury à souligner le qualité artistique d'une oeuvre.	
Francis Mankiewicz	Prix Spécial du Jury
Le Temps d'Une Chasse	l'ONF
Office du film du Québec	Le Prix Spécial du Jury International
Un Petit Canard Pas Comme Les Autres	

....................Le Prix Grierson
ste dont l'oeuvre reflète l'ésprit de John

A brilliant first feature by Francis Mankiewicz, **Le Temps d'Une Chasse**, managed to get three awards – the Special Jury Prize to its director, Best Cinematography for Michel Brault, and Best Sound Recording for Claude Hazanavicius. An equally impressive first effort by director Mireille Dansereau **La Vie Revée** won the Wendy Michener Award for high artistic achievement, and also received the Best Editing prize for Danielle Gagné. **La Vie Revée** becomes even more exciting, when one finds out that it was a cooperative effort with some of the people sacrificing most of their salaries to get it completed. And it's a young film made by young people!

Françoise Jaubert, Montréal Executive Director of the Awards, who along with Claude Godbout, Montréal Co-Chairman, should get most of the credit for the extensive Québec participation this year, presented the special Grierson Award to Colin Low of the National Film Board in recognition of his outstanding contribution to Canadian cinema in the spirit of the late John Grierson.

Doris Petrie won a well-deserved award for her supporting role in **Wedding in White**, as did Daniel Pilon for his in **Bernadette**. Gilles Carle got Best Direction and Best Screenplay for **Bernadette**, which also won the award for Best Musical Score for Pierre F. Brault. **Wedding in White** won an award for its Art Director, Karen Bromley, as well as the Best Film and Best Supporting Actress Etrogs. A special International Jury Award went to **Un Petit Canard Pas Commes Les Autres**, a beautiful National Film Board short.

The members of the International Jury presented some of the awards at Cinesphere. The judges, who managed to split the awards so wisely between English and French Canada, were Satyajit Ray, Indian master of the cinema (**The Apu Trilogy**); Dusan Makavejev, Yugoslavian post-Godard auteur (**W. R. Mysteries of the Organism**); Jay Leyda, Russian-born noted film historian (**Kino: History of Soviet Cinema**); Maurice Blackburn, Montréal composer of numerous film scores; Jean-Pierre Tadros, film critic for *Le Devoir* and editor of *Cinéma Québec*; Les Wedman, film critic for the *Vancouver Sun*; and the Chairman of the Jury, Gerald Pratley, Canada's best known critic and Director of the Ontario Film Institute.

It was Pratley who presided over the jury during the grueling Monday to Friday, 9 a.m. to midnight schedule of screenings, and made sure that everything was running smoothly. Fifteen hours of film is a big enough load to swallow in one gulp, but to do it for five days in a row can become physically and mentally draining to the point of exhaustion. Gerald Pratley made sure that each jury member had enough of a break during Out-of-Competition screenings, that those who did not speak French (Ray, Makavejev, and Wedman) had somebody to whisper simultaneous translations during Québec films (a more modern headphone system was beyond the Awards' budget), and that everyone got to their various screenings and interviews on time.

The schedule was grueling also for those few Torontonians who wanted to see as many of the films as possible. By the time **Wedding in White** was shown Friday night, the cumulative effects of exhaustion and too much visual input were beginning to make themselves manifest. But the house was packed, and the screening had all the excitement and expectation of an opening night. Bill Fruet did not let us down. **Wedding** just about took our breaths away. Some of us went to a bar afterwards, and we all had an afterglow, a good feeling, and a certain pride about being involved with Canadian films at this stage of their development.

By then, it was evident that **Wedding** and **Bernadette** were the major works at this year's Awards, but we couldn't figure out how to choose between the two, how even to compare them? Both films are in the same class as **Mon Oncle Antoine** which has become in the short space of a year, the standard yardstick for Canadian cinema. **Goin' Down the Road** must not be forgotten, but Shebib's first feature was made for something like eighty-two thousand, and it's rough. An impressive first effort and (already!) a classic, but somehow **Antoine, Wedding,** and **Bernadette** seem to be one more rung up the ladder. And who knows where the ladder might lead?

Some of us really loved **La Vie Revée** and were knocked out by **Le Temps d'Une Chasse.** Dansereau's film is something very, very special. She managed to capture honestly and seemingly without effort, the developing friendship between two human beings, who happen to be women. It is a non-verbal film – at least one is able to absorb it on a non-linear, non-verbal level, thus the lack of subtitles didn't greatly hinder my appreciation and understanding of the film. Mankiewicz focuses on men as buddies, not really friends, and he does it well. **The Weekend of the Hunt,** its rough English title, is the story of just that, and no more. But it is replete with subtle touches and insights into the main characters, who are portrayed by seasoned actors. The little boy's role is reminiscent of the boy in Bergman's Silence. Francis and Mireille both gave us films to study, and be proud of.

Carle's **Bernadette** (See Cinema Canada #2) deserves another mention here, since it so obviously captured the hearts of most who saw it. The story of a Québécoise, who wants things her way, the film works on many different levels, some of which are allegorical. Sharing love is shown as desirable, but foolish in the long run. Micheline Lanctôt makes it work, since she's the perfect embodiment of the character Carle dreamed up. Her name is biblical, or at least Catholic, and so is that of her neighbor, Thomas. She makes people happy, and her prostitute/saint ambivalence makes her an ideal stand-in for the québécois people. But she winds up with a gun, so if the analogy stands. . . .

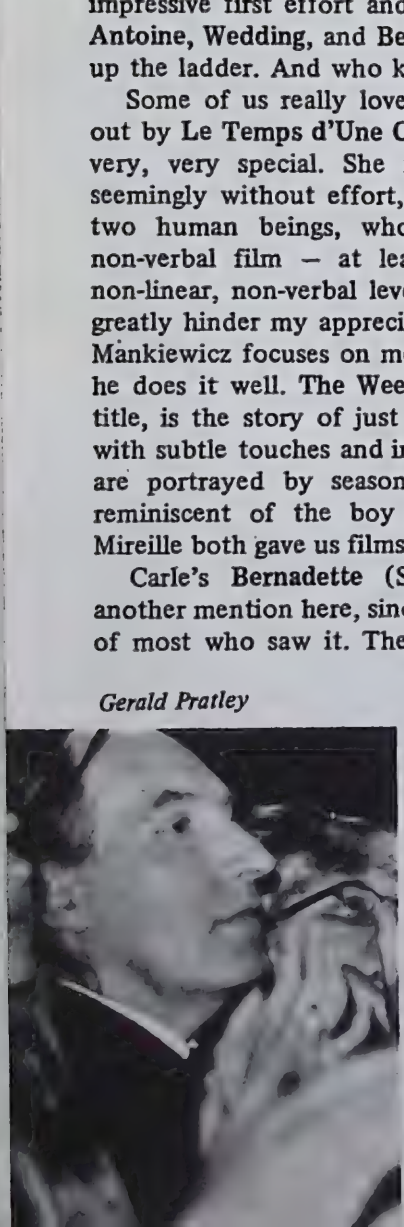
The only Québec film which dealt with armed English/French confrontation was **Quelques Arpents de Neige** (A Few Acres of Snow) a comparatively high-budget spectacular about the events of 1837. It has been called a québécois **Doctor Zhivago** and the comparison is more than apt. It has all the trappings of **Zhivago**, but without the genius of a Pasternak to hold it all together. A syrupy love story permeates the film, which has great battle scenes, fantastic super-wide-screen-color scenery/cinematography, and very hard-to-believe chases and manufactured escapes. It is due to open in Québec by Christmas, and should be seen by 'les maudits anglais', if only to witness the scenes of brutality their ancestors perpetrated on the French.

La Conquête and **Les Colombes,** focus on well-to-do, middle-class people and the problems in their lives, but without showing a single blemish, pimple or stray hair – even during lovemaking. **Colombes** is doing well in Montréal, but that's probably because all the people who hang out in super-bourgeois Place Ville Marie or Place Bonaventure really get off on seeing their lives reflected. It is also, incidentally, a suspense film (at least toward the end) so *that* might explain the popularity. Jean Duceppe plays the uncle, and he's quite good. But the young couple is sickeningly sweet, clean, pretty/handsome, bright dentures and all. Cinematography (Claude Larue) is professional. Directed by Jean-Claude Lord.

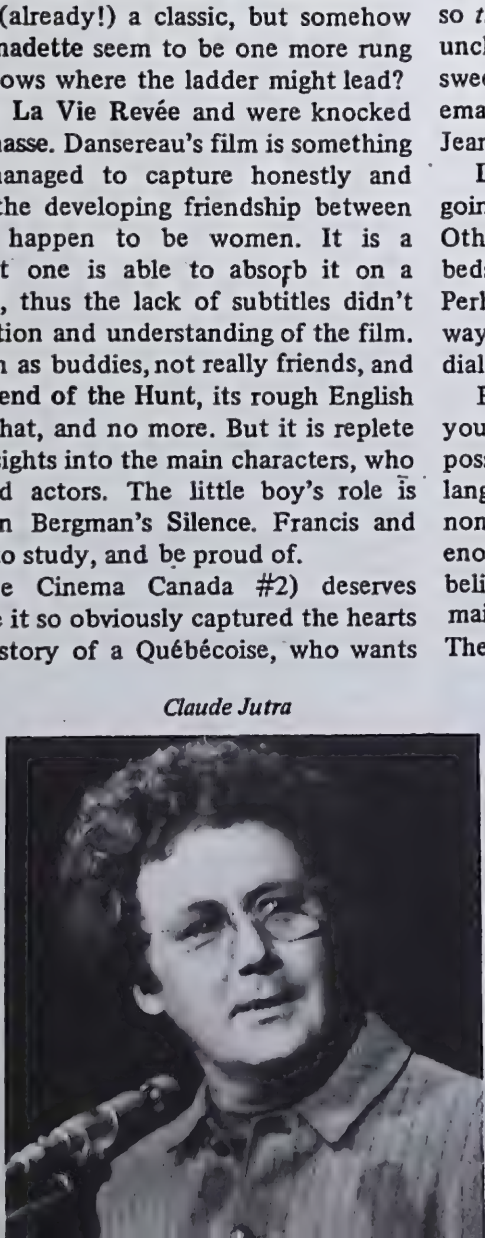
La Conquête has Jean-Claude Labrecque's camerawork going for it, and the superb tourist sights of Québec City. Other than that, it's about a young professional couple as one beds down the other or vice versa. Too long, wordy, and slow. Perhaps with subtitles, it would have been bearable. But this way, one would really have to appreciate it as a theatrical dialogue piece, but not as a film. Directed by Jacques Gagné.

Pascal Gélinas' **Montréal Blues** captures the pulse of the young québécois in that city accurately, as far as that is possible. Not being able to follow their raps because of the language gap, I had to be satisfied by the visual action and the non-verbal communication between characters. If there is enough on that level to keep my interest, and there is, then I believe it is a valid film. **Montréal Blues** kept my attention, mainly because the participants' honesty comes across on film. The members of Le Grand Cirque Ordinaire, particularly

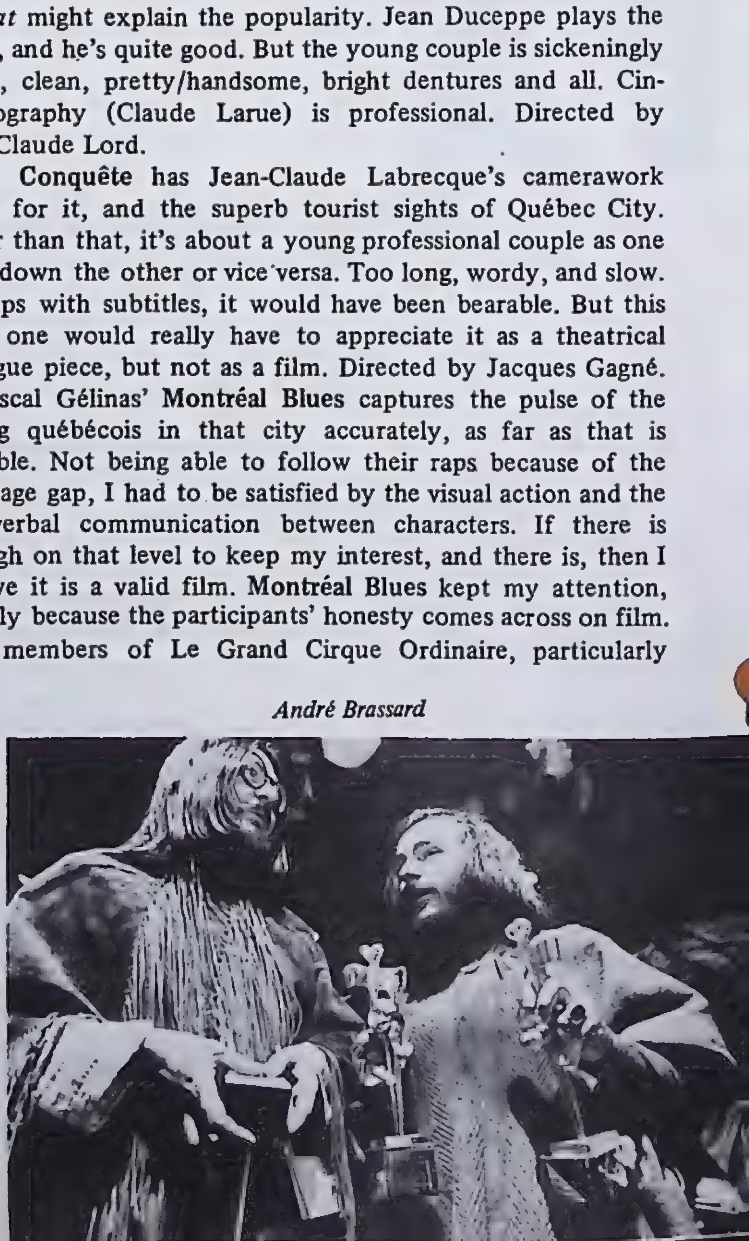
Gerald Pratley



Claude Jutra



André Brassard



Raymond Cloutier, are likeable and real people. Their changing relationships form the basic plot of the film.

Peut-Être Maurice Richard, a whole string of interviews in French and English about the famous Rocket, and **Quebec: Duplessis et Aprés** Denys Arcand's definitive political statement on film about where Québec is at right now in relation to Maurice 'The Chief' Duplessis, should not have been in the same category as the other feature-length films. A ninety-minute, black and white documentary which consists mainly of speeches or interviews should never be compared to a same length dramatic film in color. Obviously films like these were designed to serve a different purpose, and they should be judged differently. Arcand refused to enter his dramatic feature **La Maudite Gallette**, yet **Duplessis** was entered. This might have been a political act, then again it might have involved commercial considerations (though I can't figure out what those could have been). Obviously, **Duplessis et Aprés** failed to win an award, because no category existed for it. Already, a Québec journalist has used this as a rally point – "We'll bring it back to Montréal and give it the well-deserved accolades." What better way to illustrate English callousness than to point out that Arcand's documentary failed to get a single award. But had he entered **Gallette**, then the contest would have been a lot more valuable and indicative.

The last remaining French-language feature film (I missed Jean-Claude Labrecque's **Les Smattes** because it somehow got scheduled for the same time slot as the presentation of the non-feature-film Craft Awards.) was **IXE-13** by Jacques Godbout. An interview with Godbout is scheduled to appear in the next issue of this magazine, and perhaps it will help to explain this film to non-Quebeckers. Overtly imitative of **Umbrellas of Cherbourg** in its musical style, the story centres around the comic-book hero spy figure – Agent IXE-13 (*not* I-X-E thirteen, but eex-e-treize!) made popular in Québec in the fifties by a whole series of pulp paper-backs. He fights the Queen of the Red Chinese and romances a Montréal cab driver (who happens to be a woman!) with equal aplomb and gracelessness. Played by André Dubois, our hero changes his tie to match the vivid color-scheme of each new painted backdrop. (Godbout must have used every prop left over from the fifties in the NFB's basement.) This musical is strongly anti-clerical and anti-anglais in sentiments. However, the nuances of the dialogue and the tongue-in-cheek jokes are impossible to catch for those not fluent in québécois culture and language.

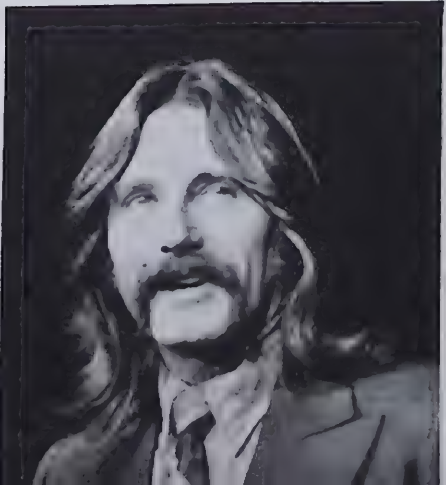
English-language feature films fared considerably worse than their French counterparts. Aside from **Wedding** (see Cinema Canada issue #3) **The Rowdyman** (C.C. issue #2) and **Journey** (C.C. issue #4) no-one seemed to take them seriously, unfortunately for good reason. **Cry of the Wild**, although a competent NFB documentary by Bill Mason, is the story of wolves raised in captivity and the attempt to return them to their wild habitat. What chance does a nature film like this have against **Wedding in White**? Again, let's re-examine what categories we arbitrarily put films into. Why not make up a new one for feature-length documentaries?

Ever After All is reviewed by Bob Fothergill elsewhere in these pages. In my opinion, it was one of the worst films shown at the Awards, although Roger Moride's cinematography was pleasing to look at. **Face-Off** was mercifully shown at a private screening for the judges. It managed to get an award for Film House in the Sound Re-recording category. I managed to miss **Proxyhawks**, but someone I trust assured me that I didn't miss much. (It didn't get a single award). **The Merry Wives of Tobias Rouke** had a lot of venom directed against it by Toronto columnist Sid Adilman, but it never had a chance. It was shown right after **La Vie Revée** and **Bernadette**, and no one felt like seeing a comedy after those films. On top of that, an answer print was shown, that was marked NG by the laboratory. Having seen a screening of the rough cut of that film previously, I was astounded by the poor quality of the print shown at St. Lawrence Centre.

There are other faults with **Tobias**. A hastily written, shot, and edited $100,000 feature directed by John Board, it is a film on which a lot of hopes were (and still are) riding. It was made on a deferred salary/percentage basis, and those who would like to see this sort of thing succeed, are still keeping their fingers crossed. Paul Bradley stars with Judy Gault and Henry Beckman, and there are a lot of brilliant moments in the film. George Mendeluk and David Slabotsky's script is outlandishly funny at times in a non-linear, absurdist way. But comedy is such a difficult thing to bring off successfully on film, and I feel that not enough time and care went into the cutting. All the elements are there, except they should be re-shuffled. Cutting for laughs involves special, comedy-timing, an art which took Hollywood several decades to perfect. One shouldn't expect this to gel miraculously on a first feature. So I hope they go back and take the whole thing apart and keep putting it back together again until all the parts fit as tightly and hilariously as possible, to live up to the full potential of **Tobias Rouke**.

The only other English-language feature-length film shown at the Film Awards had a funny French title: **Voulez-Vous Couchez Avec God?** A Québec journalist called it a 'schoolboy farce', but then he never lived on the Lower East Side of New York and has never met Tuli Kupferberg, formerly of the Fugs, presently just of the universe. The film was made by Michael Hirsh and Jack Christie, and it was shown at the Awards as a fluke. It was shot in 1968 for the most part, but was only finished this year. Some of the insane on-camera craziness took place in New York, some in a Toronto bathtub, and the excellent and rollicking plasticine-animation sequences

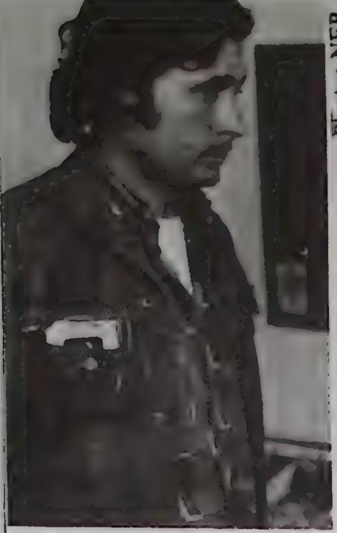
Mme. Olivette Thibault


William Fruet

Patricia Collins

Photo: David of Toronto

Gilles Carle



Donald Pilon

Photo: NFB

Colin Low

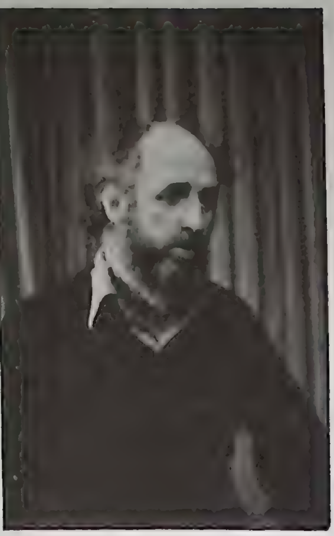


Photo: Tom Urquhart

Michel Brault

Photo: NFB

Le Temps d'une Chass

were all done recently. The narrator is a little guy in black-face wearing a fez, and he's fond of extolling the virtues of Hashish Seventh Heaven. Tuli plays God, and he likes to sit in a bathtub. He has plenty of interesting visitors, including some topless groupies, so liberated women might not get off on the film too much. But how can anyone not like Tuli? He even turns to the camera at one point and says, "Well, now that we've had this sexist shit, we should move on to some racist scenes." And the film does, but always in a hip, tongue-in-cheek manner. (Don't ask which cheek). Dylan's **Highway 61** is utilized and literally played out by a phony-bearded Abraham, his equally phony wife, and their little black son. "God said to Abraham – Kill me a son; Abe said – God you must be putting me on. . . ."

Yes, **Voulez-Vous Couchez Avec God** is a put-on, and I can't even imagine how a print of it got past the Awards pre-selection committee, unless someone had a weird sense of humor. Obviously not regular-category fare, the film's strength lies in Kupferberg's hilarious improvised monologues, and its weakness in a vein of nihilistic cruelty which mars an otherwise funny film. But then it was made in 1968 and was originally entitled ASSASSINATION GENERATION (remember King and Kennedy that year?), so there are valid reasons for that streak of pessimism.

Michael Hirsh had another film at the Awards–a serious, on-the-level documentary he made for CBC Telescope called **The Great Canadian Comic Books.** It is based on the book he wrote of the same name with Patrick Loubert. Presently, they are getting more mileage out of the topic with a traveling art show that was recently exhibited at the National Gallery in Ottawa. It is a nostalgic look at Johnny Canuck and the other Canadian comic heroes that sprang up during the war-years, when there was a ban on importing American comic books. The ban was lifted soon after the war, and the great Canadian comic book industry died in its infancy. Hirsh and Loubert are doing contemporary art history a service by recording this ephemeral piece of Canadiana.

Françoise Durocher, Waitress is about a more lasting part of Montréal culture: those thousands of nameless/faceless servants – waitresses. It's about time a film like this was made, and André Brassard from the NFB should get credit. The film won three Etrogs: Best TV Drama, Best Director (non-feature) and Best Screenplay (non-feature). It should definitely be sub-titled or dubbed into English because this phenomena is not restricted to Montréal or Québec. All across Canada, women named Françoise Durocher or Mary Jones are watching their lives go down the drain with their smeared make-up at night, and with the zillions of orders for hot dog, Coke, hamburger, french fries, regular coffee-no sugar, BLT on toast-hold the onions, hold the ketchup, throw in the relish, etc. that they have to memorize like robots. The choral recitation of equally meaningless orders like these accents the film and runs through it to show the dehumanization of these women by their monotonous occupation.

Other memorable and award-winning shorts included Albert Kish's **This Is a Photograph** which every immigrant to this country will automatically identify with, but which also affords native-born Canadians a fresh look at their way of life. The immigrants' story is told through family-style still photos: Our first Television set, reads one page in the family album, which is filled with shots of the prized possession. The narrator goes on to explain in his heavy accent how in Canada you don't need a car to pose for a picture to send home, you just go on the street and stand in front of any car – the relatives won't know the difference!

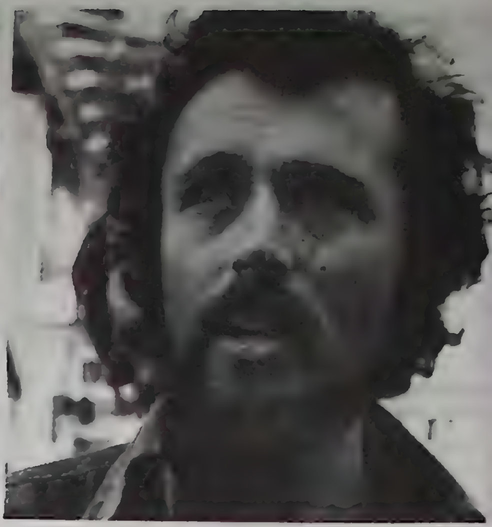
Citizen Harold is an NFB/Challenge for Change cartoon. The gist of it is that you can't fight City Hall. But the message is serious. **Selling Out** is a CBC film about the acute and urgent problem of Canada being parcelled off to American land-buyers and speculators. Prince Edward Island will be more than fifty percent sold-off this way if this trend remains unchecked. The film should be shown on TV every day until we get so tired of seeing it that we actually go out and do something about the problem. **Dan Gibson's Nature Family** is a loving record of three young geese who adopted Gibson's real family and thus grew up in civilization. Dan's two boys helped to raise them, and when the geese grew to be full-size – they even had to teach them how to fly. Then the old question: how to go about returning them to the wild? It was worth seeing for its unassuming warmth and Gibson's obvious affinity to nature.

Muntu by Josée Lecours, an experimental study of African masks – with a male dancer rhythmically acting out feelings and universal truths expressed by the masks – and **Evolu** by John Leach, are two examples of the inadequacy of the present category system. **Muntu** was classified as a theatrical short and was compared with such totally different films as **Journey to Power** and **This Is a Photograph** (which later won the award). **Evolu** an animated study of changes – a human face undergoing rapid and meaningful metamorphosis in shapes, images, colors, etc. – on the other hand ran against **Citizen Harold** and **Dans La Vie**, a surreal study in alienation and dehumanization, which later won the Etrog in the over-all animation class.

The point is that both **Muntu** and **Evolu** are experimental films, which might have had a greater chance of winning a trophy had that category been open to them. That a number of films, notably **Sons of Captain Poetry, Mirror, Mirror,** and **Skin Deep** were shown out of competition because the experimental category did not exist – is inexcusable. If the

From **Je Chante a Cheval . . . Avec Willie Lamothe.**

The chorus from **Françoise Durocher, Waitress**



Francis Mankiewicz; **Le Temps d'une Cha**

Canadian Film Awards strives to be truly representational, it should not only take into account geographical boundaries and cater to the cultures divided by them, but also the lines differentiating a film sponsored by Imperial Oil and a film that comes from the heart and soul of an experimental artist.

In closing, Eric Till's **A Fan's Notes** should have been entered, letters of protest should go to Warner Brothers. **La Maudite Gallette** (thought by some Québec critics to be the best film made there this year) should have been entered as well, letters of protest should go to Denys Arcand at CINAK in Montreal. Patricia Collins should have gotten an award for her performance in **A Fan's Notes**, but got one anyway for **The Golden Handshake** – a CBC drama. **Les Hommes Qui Viennent du Ciel** should not have been totally overlooked, nor should have been **A Country Doctor.**

Organizationally, there are many things to iron out: the marathon screenings must be scheduled with some thought given to the human body's endurance limit (at one point Friday, five feature-length films were shown almost consecutively . . . a bit too much!) If they must be spaced out longer than a week, then so be it. (I suspect next year the screenings will take at least two weeks, given the rate at which Canada is producing feature films right now!) Some attention must also be paid to the other needs of the body, such as the need for nourishment. St. Lawrence Centre does not have so much as a coffee machine, and the nearest restaurant on a chilly night is many blocks away. And when there are only ten to twenty minutes for a meal-break between showings, you can't go too far. Why not have sandwiches and coffee sold on a regular basis? (The coffee machine was set up for the last two days, but why so late? And still no food.)

A more important and serious problem is the one that faces all the films after the Awards. Aside from the few big winners, the other Canadian films have a hell of a time trying to get distribution. What good is showing these films once, and patting ourselves on the back as to how many fine films we've produced this year and thenforgetting about the majority of them. A lot of films mentioned above are destined never to be seen by the general public. Some of them stand a better chance of being seen elsewhere, but not in their own country. Not to mention how many of the Québec films never make it to Ontario, or Manitoba, or British Columbia. I realize that this problem cannot be solved by the Awards organizers and that they are doing their part in at least letting people know that these films exist, but it is still very frustrating to sit through a solid week of films and then not hear about most of them ever again.

Next year the Film Awards are moving to Montreal, and hopefully, Cinema Canada will be there to cover them. This year we were proud to share a table with Cinéma/Québec in the lobby at the screenings. We were also happy to see all the Montréal journalists covering the event on a daily basis, even though their reports distorted a few things (Toronto really isn't that somber and deceptive). They also claimed that public attendance was low at *all* the screenings, which is not true. There were full houses for **Almond's Journey** on Thursday afternoon, for **Bernadette** that evening, as for **La Vie Revée** and **Wedding in White.** Most of the other evening features were well attended, in spite of the $2.00 admission charge imposed for the first time this year. The afternoon showings, like all the daytime screenings, obviously had a limited audience as did most of the long, non-theatrical French-language films, for the simple reason that people work in the day-time and many Torontonians, it is true, do not speak French.

That brings up another point, why not make subtitling compulsory, or why doesn't the federal government offer to pick up the tab? (If they believe in bi-culturalism, here's a chance to prove it!) Obviously, the deal should go both ways, Québec films into English, and English films should be subtitled into French. Of course, this is an idealistic, naïve dream, because why should producers or the government spend money they don't *have* to spend by law?

The Toronto press too, should have covered the awards on a daily basis, and the organizers should have enough money next year to advertise the event through posters, radio spots, or even TV spots, so as many people as possible could find out about it. One of the reasons for low attendance in the daytime was total lack of publicity. And more advance information would also help. A week before the showings this year, programme notes were still not available.

But in spite of the grueling schedule and the sensory overload, it was a joy to participate in the 24th Annual Canadian Film Awards as a journalist/spectator. Regardless of the soggy sandwiches hastily consumed in the darkened theatre, there was enough nourishment for the soul on the screen to make the vigil worthwhile. And all throughout, there flowed the undercurrent of excitement and pleasure of being a witness to the coming of age of Canadian cinema. Satyajit Ray expressed it well, when he spoke at the Cinesphere ceremonies: "May I say how very impressed I was with my first encounter with Canadian feature films. I was especially impressed with the directors' personal approach to the subject of their films. There was very little which I would call run-of-the-mill."

Overall, it was a success. So take a bow, Canadian Film Awards 1972, especially Bob Crone and Claude Godbout, Co-Chairmen; François Jaubert and Joanne Kates, Co-Directors, and Gerald Pratley, International Jury Chairman! Looking forward to next year, we applaud you! ●

The National Film Board of Canada

proudly salutes
its film-makers for winning 13 Etrogs
and the first Grierson Award
at the 24th Canadian Film Awards 1972

Grierson Award

Colin Low

Le temps d'une chasse

Special Jury Award: Francis Mankiewicz, director
Best Cinematography in Feature: Michel Brault
Best Sound Recording in Feature: Claude Hazanavicius

Best Animated Film

Dans la vie
Pierre Veilleux, director. René Jodoin, producer

Best TV Drama

Françoise Durocher, waitress
André Brassard, director
Jean-Marc Garand and Pierre Duceppe, producers

Best TV Information — Public Affairs

Je chante à cheval . . . avec Willie Lamothe
Pierre Bernier, Jacques Leduc, Lucien Ménard, directors
Paul Larose, producer

Best Theatrical Short

This Is a Photograph
Albert Kish, director. Tom Daly, producer

Best Director
(non-feature)

André Brassard Françoise Durocher, waitress

Best Screenplay
Original or adaptation (non-feature)

Michel Tremblay, André Brassard
Françoise Durocher, waitress

Best Sound Recording
(non-feature)

Claude Delorme Wet Earth, Warm People

Best Cinematography
(non-feature)

Georges Dufaux A cris perdus

Best Sound Editing
(non-feature)

Les Halman Wet Earth, Warm People

Best Sound Re-recording
(non-feature)

Michel Descombes This Is a Photograph

National Film Board of Canada **Office national du film du Canada**

NABET-AFC LOCAL-700 FREELANCE

105 Carlton Street, Suite 31, Toronto 200, Ontario

As a member of N.A.B.E.T., the National Association of Broadcast Employees and Technicians, AFL-CIO CLC, I feel your readers might like to know more about us. Hidden in the yellow pages under LABOR ORGANIZATIONS, we might sound deep, mysterious and expensive; we're not! Under our title are people, not a disembodied organization.

Some labour bosses,, directed from another country, plunk sheafs of paper in front of you, well worded with one sided loopholes of committal and visions that might scare you away. Some hard bitten scared technicians convey thoughts that perhaps the production isn't yours, but they will dictate to you, calling breaks whenever they please. This, of course, is not us. We are all separate personalities, radiant in our experience and ability, religious in our responsibility to the shoot and dedicated to complete the shoot and still keep money in your pocket. This is what we are all about .

Of course we have rules and regulations: they are for us and responsible employers. Fair wages and working conditions are a small price to pay for satisfying Technicians and Producers alike.

N.A.B.E.T. is a breath of fresh air, it's a new way to get things done. The fresh approach follows us to give and take so that, for instance, you don't have to hire an extra to move an ashtray or a chair, or to assist in the many small ways that mean so much. Each member tries to please and does not rely on the membership to carry him. Ask those we worked with.

So, there it is, all you have to do is call our Representative, Jean Murray, at 364-7615, or call us by name, at our homes. We would like to hear from you, we want to know how you like this fresh approach.

HERB COTTER

NABET-AFC Local 700 was established in early 1970 as the first NABET Freelance Local in Canada. While NABET is an International Union the policies and regulations governing Local 700 NABET-AFC are set by Canadians in Canada. Also both the Local and the National finances of NABET in Canada are maintained and controlled by Canadians. Now is the time to make available information about the aims and goals of our Association. First and foremost are the individuals who chose to be Freelance Film or Video Tape Craftsmen. Granted there are some hazards relying on that final phone call to confirm bookings, but to be in the position of acceptance remains the decision of the Freelancer.

The advantage producers can rely on is the reality that the Freelancers' ability, experience and co-operation depends on the impression they have conveyed when the shoot is complete. Confidence on both sides projects a lasting position for Local 700 Freelancers.

PRODUCTIONS

Jerry Potterton has just finished directing The Rainbow Boys shot in the mountains of British Columbia. The Camera and Sound crews were made up entirely of NABET people: Bob Saad, D.O.P., Rick Maguire, First Assistant and Paul Mitchnick as Second Assistant, Patrick Spence-Thomas as Sound Mixer with Bill Nobels on Boom. All are most enthusiastic about the future of this film.

Lou Graydon on location shooting feature Lies My Father Told Me, Doug Ganton recording original "Imax Stereo-Sound" on location for new presentation in Ontario Place Cinesphere.

Frank Singers, Rick Maguire, Peter Herman, Paul Mitchnick, Jon Hackett started feature Get Back directed by Don Shebib.

Tessa Edward, Chesley Smith, John Porietis, Ken Peebles, Richard Cable, Roger Bate, Tom Savage, Lee Wright shooting on location in Florida for Director Jack Sampson using V.T.R. Production facilities.

Jerry Fijalkowski, Bob McIntosh, Ian Blackford shooting National Elections Campaign.

John Griffin, Peter Sewchuk, Tiit Kao, shooting on location.

Local 700 Crew completed shooting the Tarragon Theatre drama **Leaving Home**, a Robert Lawrence T.V. production using V.T.R. Production facilities.

Ed Higginson, Dave Usher have completed shooting on film "Carnival". Tom Wright, Michel Gabereau, David O'Keefe, Mary Louise Lynde, Roger Bate shooting with Director Mai Gardner for OECA.

Don Elsliger, Tom Wright, Robin Lewis, Jim Wright, Morris Crump, Bob Stroud, Raymond Papin, Otto Birkholtz, Ken Freeman, Gilbert Brunette, are set to shoot the OECA series **Well Here We All Are** production Director Ted Reagan.

The production **Moppetts Musicians of Bremen** taped earlier by 700 crew John Pashley, Don Elsliger, Richard Cable, Chesley Smith, John Porietis, Lou Graydon, Chip Climo, Tom Wright, Roger Bate, Peter Herman, Tessa Edward, Roger Pettit. A co-production of Robert Lawrence and Jim Henson was aired on October 29.

The 1972 Film Awards covered this year by OECA with Gerry Bean directing Local 700 crew – Tom Savage, Richard Cable, Ted Hart, Don Elsliger, Chesley Smith, Morris Crump, Raymond Papin, Otto Birkholtz, Tom Wright, Roger Bate, Jim Wright, Ben Daube, Jean Murray.

We would like to ask our members to send us information, etc. for the NABET page in future issues of Cinema Canada.

Jean Murray
Business Representative

22 Front Street West, Toronto 116, Ontario

C.S.C. ASSIGNMENTS

Montreal

JIM GRATTAN – completed shooting on the Canadian Grand Prix in Mospoft, Ontario for CBC; the Canadian elections for ITN News London, England; the election campaigns of Trudeau and Stanfield and Election Day news for CBC; and **Expos This Week** about Team Canada's arrival in Montreal for CBC News. Upcoming assignments include a **Sports Action Profile** on Derrick Sanderson for TV Chicago and Los Angeles.

ARNOLD E. HAGUE – finished shooting items for **C.N. '72** in Western Canada, Jasper, Edmonton, Winnipeg and Toronto; and completed work on the 1/2 hour **Canadian National Review of Progress during 1972.** Future work includes editing and preparing **C.N. '72**

ROGER MORIDE CSC – was D.O.P. on the feature film, **La Maitresse**, produced by Van Der Linden films and also completed commercials. He's currently on **Keep It In The Family** shot in Panavision by Cinepix Productions with more commercials in the near future.

RON WEGODA – worked for UPITN on the Canadian Grand Prix auto race, and on Election Day coverage for the CBC. Future work includes CBC News.

Toronto

NORMAN C. ALLIN CSC – finished **Program X** half-hour dramas for CBC, and **Moonlight Gardener** directed by Gil Taylor. In October, he shot a one-hour drama for the CBC's Anthology Series entitled **A Family Man** written and directed by George Jonas. He is currently working on two one-hour Ann Murray musical specials with more Anthology Series dramas in the near future.

LANCE CARLSON – finished a series of films for children; spots and a promo film for **United Appeal**; and an industrial for Milnor Corporation. He is currently working on the 35mm color feature **Angela.** Upcoming work includes an industrial film on the recycling of paper, a series of six training films, and a film for the Red Cross.

DOUGLAS CONNELL (Affiliate) – finished working on **Police Surgeon** and is presently on **Neptune Factor** as focus-puller.

EDMOND DE FAY – completed pre-release additional shots (special effects, animation, and titles) for the four early-summer productions he shot in South-East Asia, the Phillipines, and Switzerland for CBC's **Man Alive** series. He also finished shots for a film for the Christian Resource Centre in Toronto. Presently working on a short animation film as the opening for a TV programme and a series of teachers' and students' visual aids for physical education; his future work includes a puppet film and two children's TV films.

WALLACE C. DONALDSON – finished work on **North Shore** and **Petroleum** for CBC's **This Land of Ours.** He's also completed **Bees** and is working on **Canadian Wines,** both for CBC's **Country Canada.**

KEN GREGG CSC – completed a half-hour documentary on Governor General Roland Michener shot in Ottawa and Quebec City; and two half-hour **Telescopes** on the RCMP filmed in Western Canada. He's currently working on a one-hour special documentary on Tennes-

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see Williams, to be filmed in Los Angeles, Mississippi, New York, Block Island, and Stratford. Future work includes a one-hour special documentary on Ernest Thompson Seaton.

RICHARD LEITERMAN – is Director of Photography on **Get Back**, working with a non-union crew. The film is directed by Don Shebib and produced by Clearwater Films. Shooting is going well on locations in Toronto and Sudbury.

PETER LUXFORD (Affiliate) – completed work as first Assistant Cameraman on Warner Brothers' **Class of '44** and on **Police Surgeon**. He is presently first Assistant Cameraman on Twentieth Century Fox' **Paper Chase**.

REGINALD H. MORRIS CSC – finished shooting **Big John** and is working on two documentaries – **Calgary Export Ale** and **The Workmen's Compensation Board**. Upcoming assignments include working as Camera Operator on Twentieth Century Fox' **Paper Chase**.

DAVID M. OSTRIKER (Affiliate) – will be working on two industrials for Ski-Route to be shot in Quebec and as a D.O.P. for Shunka Productions.

KENNETH E. POST CSC – completed filming commercials, **Indian Fine Crafts** for Henning-Jacobsen, and **Ontario Travel** for Camp Associates. He is currently working on a travel pilot in Jamaica, with travel series pending.

ROBERT RYAN – director of photography on four half-hour dramas for television, four thirty-second commercials filmed for Camp & Advertising, and three, one-hour TV specials for KEG Productions, telecast on CBC and U.S. networks this Fall. Presently D.O.P. on IMAX '73 under director David MacKay for Ontario Place Cinesphere, plus on one more hour-long special to be shot late Winter for Spring release.

VIC SARIN – just completed the last show in the Telescope series on **Grand Manan** in New Brunswick; a show in Jamaica for the **Children Of The World** series; and worked with Ken Gregg CSC on the film about Governor General Roland Michener. He is currently shooting the documentary portion of **National Dream** in the Rockies, Ontario, and Upper Canada Village. He will soon be shooting for **Tuesday Night** a film on **Suicide.**

FRITZ SPIESS CSC – is working on commercials.

HERB TAYLOR CSC – shot in Ontario and Quebec for Crawley Films' **Telesat** production; shot some footage in Ottawa for an NCC film; and on tobacco production near Aylmer, Ontario for the Department of National Defense. He also shot a half-hour film for Patrick Watson in Ottawa Valley on **Auction** with Steven Griffiths also on camera for CBC **Telescope**. Currently, he is on various Ontario locations shooting a film for Crawley's for the Ontario Forest Industries Association.

FRANK VALERT – did the camerawork on a 16mm twenty-four minute color documentary **Out of Silence** for the Department of Education.

Vancouver

KELLY DUNCAN CSC – is shooting **The Way of Wood**, a thirty-minute sales promotional film on the uses of B.C. wood in European house construction and will be working on commercials.

Winnipeg

DON CAMPBELL – shot a four-part series entitled **Sno' Use** designed to encourage students to adapt and enjoy winter. He also completed a three-part series called **Let's Go Find Out** for primary grades which includes visits to the Fire Department, the Post Office, and a film on the care and training of dogs. He is currently working on a documentary about Gimli, a Manitoba town, for the **Communities West** series.

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From its beginnings to tomorrow

The Canadian Film Institute's Archives' division is the national centre for the conservation and study of cinema. It preserves in the national interest films and television programmes of artistic, historic or sociological significance. It has a special interest in Canadian cinema.

The funds available to the Archives for buying film copies are negligible. We must necessarily appeal to Canadian film makers, producers and distributors to deposit copies of their films for conservation purposes and ensure their work is available to future Canadians.

Films requested by the Archives are for preservation and for study and reference on the Archives' premises. The Archives gives a formal undertaking for every film received that it will not be used or copied for any kind of exhibition outside the Archives, in whole or in part, without the express permission of the copyright owners.

Negatives, fine grains or originals are available at any time to the depositor for his own printing purposes. The Archives' storage and cataloguing of master material can therefore serve an immediate or long term practical purpose for the depositors.

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CFE NEWS

P.O. Box 46, Terminal A. Toronto 116, Ontario

A SIMPLE A B C for FILM EDITORS

by Bob Cogger cfe

A is for ANSWER PRINT, required yesterday,
or was it the day before? they really didn't say.

B is for BEEP, which is usually on two,
and used on bad language; with censors in view.

C is for CUT-AWAYS, all shot in one batch,
it's rather unfortunate, but none of them match!

D is for DIRECTORS, who have a lot of say,
they tell you how to cut the film, and then they go away.

E is for EDITOR, our hero, guide and friend,
whose talents he will tell you, really have no end.

F is for FINE GRAIN, my age is now in sight;
Tell me 'old timer,' do they still shoot black and white?

G is for GRAPHIC, a title, map or still,
all so illustrious, until you get the bill.

H is for HI-CON, a shortened name, you see,
more formal 'Hello, Connie;' that's for you and me.

I is for INTERLOCK, for screening films in sync.,
and when that doesn't happen, they sure do raise a stink.

J is for JUMP CUT, a 'no-no' so I'm told,
but if they are successful, you're great because you're bold.

K is for KINETIC, we need this with a frill,
without this basic premise, the film we shoot is still.

L is for LABORATORY, where all our film is done,
to mix things up and scratch the negs, it is a lot of fun.

M is for MOVIOLA, our faithful friend and joy,
flatbed owners disagree, they consider them a toy.

N is for NO PROBLEMS, "The film's a cinch for you,"
how many times have you heard that, and fallen for it too?

O is for OPTICALS, with wipe, split-screen, dissolve,
the problems that you hope, special effects will resolve.

P is for PRODUCER, a very important man,
a member of the upper crust;no bread, but lots of ham.

Q is for QUESTIONS, like "Why cut it short, don't stint?"
*and ones that keep recurring, "Where's my ¿$*VX! answer print?"*

R is for RELEASE PRINT, the one that goes on air,
now aren't you glad you cut it? Stop pulling out your hair!

S is for SYNC., and sync. or swim you must,
for out of sync., is out of work, and out of work, you're bust!

T is for TELEVISION, that devours films by miles,
but when you're busy feeding it, everybody smiles.

U is for UNIT TWO, which shoots the pick-up shots,
but I wonder why the best takes have all the run out dots?

V is for VIDEO, a sunset 'cross the lake,
the camera had no film in it, we'll try another take.

W is for WORKPRINT, you can't mistake it Meg,
the one all scratched and trodden on, when needed for dupe-neg.

X is for XENOMANIA, which shows in film reviews,
implying 'Made in Canada,' can't do anything but lose.

Y is for YOU, yourself, if only you don't falter,
by each doing the best he can, the critics views we'll alter.

Z is for ZOOM, which is different from dolly,
as your lesson now is through, lets have no more of this folly!

A GRIM BROTHERS HAIRY TALE

from Bob Cogger cfe

Once upon a time there lived a young man
A nice young fella by the name of Dan
He had a steady job from nine 'til five
Man, Oh! Man! Was he alive!
He lived by himself in a quiet old house
No screaming kids or nagging spouse
Not a worry or a care in the world had he
No hi-fi, radio or TV.

No magazines or papers did he read
He said he never ever felt the need
A nice quiet evening would make his day
To read a book or see a play
Weekends, of course, were just the last word
Golf or bowling or out with his bird
Not a worry or a care in the world had he
No hi-fi, radio or TV.

Now a wicked old witch was off to a coven
She was an Aunt or an Uncle or some third cousin
She left the TV set on loan
Right in the midst of our Dan's home
Poor young Dan was not aware of ads
He thought them all just passing fads
Not a worry or a care in the world had he
No hi-fi, radio, BUT a TV.
He watched that set from morn 'til night
And soon he was a sorry plight
There were ads there by the score
There would be a little break, then back with more
There were food and drinks and very fast cars
Cigarettes, gasoline and chocolate bars
Now worries and cares of the world had he
And all because of that darned TV.

Confused and unhappy, our poor Dan is
His life now seems to have lost its fizz
Our tale of woe is near its end
But there is something we must mend.
All fairy tales must end with joy
What can we do for our poor boy?
His trouble started with TV
So put him in an agency.

He's still confused, sure that is true
But happy now to confuse you
The moral of this story's end:
If you can't beat them
Join them friend!

It only seems a few days since we received the last issue of *Cinema Canada*; and yet, here it is again – deadline!

What to write about? Well, what I should really comment on is the CFE Fifth Annual Dinner, Dance and Awards which takes place on 18th November. But, of course, by the time that all the necessary work has gone into preparing, printing and delivering *Cinema Canada*, perhaps you would expect a report on what had, in fact, taken place on that date! I'm very sorry, but you're going to have to wait until January for further news on that event. I hope to have some pictures for you at that time.

One of the things that really bugs me: after every mailing of material or information to our members, we invariably get some mail returned marked 'Not known at this address" or something similar. Some time later, we often receive a communication saying, in effect, why am I not receiving anything from the CFE? Well, of course, the answer is obvious! For you who don't bother to send us a change of address card or a telephone call, don't scream if you don't get anything. We do our bit – please try to do yours.

Since Vince Hatherley wrote his letter, votes have been received from our members across the country with an almost unanimous vote in favour of the changes in the Guilds' Constitution which Vince refers to. In fact, only four votes were against. At the October general meeting in Toronto, it was further agreed that the changes would take effect on 1st January 1973. So for any Associates who now qualify under the old ruling, get in your request for status upgrading – fast!

Today, I received my new membership card at long last. Hooray! If you are fully paid up and have not received your new card yet, contact Havelock Gradidge cfe. There may be some good reason why?

As this is the last issue of *Cinema Canada* before Christmas, the National Executive Board of the Canadian Film Editors' Guild wish you all A VERY HAPPY CHRISTMAS AND AN EXTREMELY PROSPEROUS NEW YEAR!

Sincerely,
Phil Auguste cfe.

COMMENT!

by Vince Hatherley (Associate)

The CFEG general meeting at Pathe, which was held prior to the summer recess, brought to light some interesting and un-uniform points of view of people in the same industry.

On the subject of eligibility of an editor for full membership in the Guild, it became increasingly clear that many respected people in the Guild were like some of those in the industry.

For instance, Doug Leiterman, a non-CFEG member but an old-timer on the film scene, thinks that an editor should not be screen-credited until ten years of editing have been established – and fifteen years would warrant recognition of his or her skill as an editor.

On the other hand, Philip Hudsmith cfe presented the opposite view stating that a consistently proven creative editor should be permitted the privilege of full membership after, say, only two years' experience.

The debate continues amongst our members, but indications are that the result will be five years minimum steady employment as an editor. The other course for a talented editor, whose track record is under five years, would be to apply to the CFEG Executive Board for full membership.

My own feeling in this matter, is that any change of policy or qualification of an editor to full membership, should only affect new recruits to the Guild. Those who joined as affiliates or associates would therefore not be misled by changed conditions. Needless to say, current qualifications for full membership strike me as being right.

Vince Hatherly.

I've recently been directing an hour-long documentary for the Department of National and Historic Parks – my first major assignment as a director.

As we were flying back from the first location, my mind was flooding with questions: Did we get everything we need? ... Will the sequences cut? ... Have I picked up enough cut-aways for the editor? ... Thinking of the editor, what will his reaction to the footage be ... great! ... or pile o' crap?

At this point I was humbled by a very sobering sign beside the lavatory door: "EMERGENCY EXIT THROUGH TOILET".

by George R. Appleby cfe ●

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a
silkworm
an
even
break

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Dear Members:

Four projects, ROSEDALE LADY submitted by DON OWEN, and "PEEP" submitted by JACK CUNNINGHAM, both set for production in Toronto; and Montreal productions TU BRULES for l'Association Cooperative de Productions Audio-Visuelles to be directed by JEAN-GUY NOEL, and BAR SALON submitted by Les Ateliers du cinéma québécois Inc. to be directed by ANDRE FORCIER, have been approved by the Canadian Film Development Corporation under its special program for low-budget features. $60,000.00 will be invested in each of these productions provided the filmmakers comply with CFDC requirements. The production budget in each case does not exceed $100,000.00.

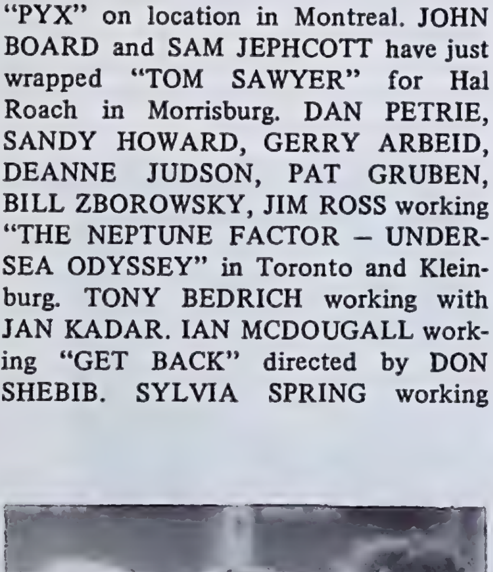
$360,000.00 is still available, and filmmakers requesting production funds under this program must SUBMIT THEIR PROPOSALS BY DECEMBER 15, 1972. Information and application forms available from the CFDC offices in Toronto and Montreal.

TRACKER FILM PRODUCTIONS LIMITED, based in Vancouver, has switched from their highly successful lensing of big game hunting, to feature films. Three projects are ready to go within the next year, the first of which, VALLEY OF VANISHING MEN, is already underway. Tracker is a wholly owned Canadian company with established studios in B.C.

WHAT THEY'RE DOING

"POLICE SURGEON" due to resume production in mid-November. MARILYN STONEHOUSE, BRIAN WALKER, JOHN ECKERT, JOHN RYAN, GARY LEAROYD and JOHN MEREDYTH LUCAS will be heading back for the additional eight episodes. PETER CARTER and ERIC TILL will, schedules permitting, handle the director's chores on several of the episodes. GEORGE KACZENDER and DAVE ROBERTSON wrapping "U-TURN" in Montreal. ERIC TILL and ROBBIE MALENFANT in pre-production on "LA GUERRE" due to go before the cameras in a matter of weeks. SCOTT MAITLAND on location with "MOTHER'S DAY" in Lunenburg, Nova Scotia – due to wrap this month. DARREN MCGAVIN is in on Guild permit. PETER PEARSON, JIM MARGELLOS, AL SIMMONDS, ROB IVESON, BOB LINNELL have wrapped "LAST OF THE BIG GUNS" shot on location in Saskatchewan. GORDON ROBINSON, CHIP HALL and GERD KOECHLIN are in pre-production on Columbia Pictures/Acrobat Films production of "THE LAST DETAIL" due to go before the cameras in November. HAL ASHBY and MARVIN MILLER are in on Guild permit. HARVEY HART wrapping "PYX" on location in Montreal. JOHN BOARD and SAM JEPHCOTT have just wrapped "TOM SAWYER" for Hal Roach in Morrisburg. DAN PETRIE, SANDY HOWARD, GERRY ARBEID, DEANNE JUDSON, PAT GRUBEN, BILL ZBOROWSKY, JIM ROSS working "THE NEPTUNE FACTOR – UNDERSEA ODYSSEY" in Toronto and Kleinburg. TONY BEDRICH working with JAN KADAR. IAN MCDOUGALL working "GET BACK" directed by DON SHEBIB. SYLVIA SPRING working "WEEKEND" with CBC. FRANK PHILLIPS and TOM TEBBUTT working CBC shoots. ALLAN KING, RENE BONNIERE, GRAHAM PARKER, PETER CARTER, BOB SCHULZ wrapping or prepping CBC shoots. GORD MACDONALD, HUMPHREY CARTER, TONY THATCHER, RAY ARSENAULT, GRAHAM ORWIN, BARRY BERGTHORSON working commercial shoots. HARVIE MCCRAKEN working "BEACHCOMBERS" for CBC Vancouver. GARY FLANAGAN and TONY LUCIBELLO working "PAPER CHASE" for Twentieth Century-Fox.

Photo: Chuck Lapp



Michael Parks (star), Don Shebib (director), and Richard Leiterman (cinematographer), on location of Shebib's **Get Back.**

Our July newsletter outlined a few of the concrete proposals put forward by the Secretary of State at the Press Conference held in Montreal on July 10th re the proposed Film Policy, including the creation of an Advisory Committee on Film, consisting of representatives from the five Federal cultural agencies (NFB, CBC, CFDC, Canada Council and Public Archives), and five representatives from the Private Sector. This Committee's task is to advise the Secretary of State on all aspects of government action in this area. At the same meeting, Mr. Pelletier stressed the need of industry's assistance in drafting upcoming legislation to enable them to meet our needs and aspirations more fully.

WITHOUT CONSULTATION WITH ANY OF THE INDUSTRY'S GUILDS, UNIONS, OR MEMBERS, THEY'VE DONE IT AGAIN. The Committee representing the Private Sector has been appointed! Here they are – JOAN FOX (listed as a Toronto Film Critic); GEORGE DESTOUNIS, President of Famous Players, Toronto; CLAUDE GODBOUT, President of the Quebec Producers Association; ROCK DEMERS, President, Faroun Films, Montreal; and TOM SHANDEL of Vancouver.

When the Federal election was only weeks away, a number of Guild members took advantage of the opportunity to advise their would-be representatives as to how they felt about this 'representation without consultation.'

TAX WRITE-OFF TO BE "STRICTLY PRO RATA"

'We have only recently become aware of the way in which some film deals have been structured for tax purposes. Some of them may have got through in the past, but they won't any longer. The policy is to allow an investor depreciation only on that amount of the capital cost that he actually has to risk.' With this statement, the Department of National Revenue has confirmed that, in future, it has to be strictly pro rata. Investors were allowed a sixty per cent depreciation rate instead of the customary twenty per cent because of the high risk in an industry where only two out of eighteen films turn a profit for the producer (the rest only for the distributor and exhibitor). The majority of investors apparently have been depreciating at sixty per cent of the production's total cost – regardless of how much they had invested.

FIRST FOR TORONTO DOMINION BANK

GET BACK, the feature currently in production with DON SHEBIB handling the director's chores, has $100,000 in its production budget of $500,000 from the Toronto-Dominion Bank. This marks the first time a Canadian chartered bank has decided to invest in the film industry. The balance of financing came from the CFDC, Famous Players, and Crawley Films who will handle the distribution. The film stars Michael Parks, Bonnie Bedelia, Hugh Webster, Henry Beckman and Chuck Shamata. Producer is Chalmers Adams.

CFTO-TV executives have been meeting with ABC-TV on plans to film six mystery-horror television features at the CTV Toronto studios as part of the alternating programming slated for ABC's late night slot.

A Freelance Guild Director interested in a freelance affiliation with a busy Toronto based commercial house is required. Director's services would be required on a continual basis throughout the year. Schedule and interest permitting, contact the Guild office.

Note to P.Ms and A.Ds preparing budget breakdowns – ACTRA rates were increased November 1, 1972.

Kindest regards,
Evelyn McCartney
Executive Secretary

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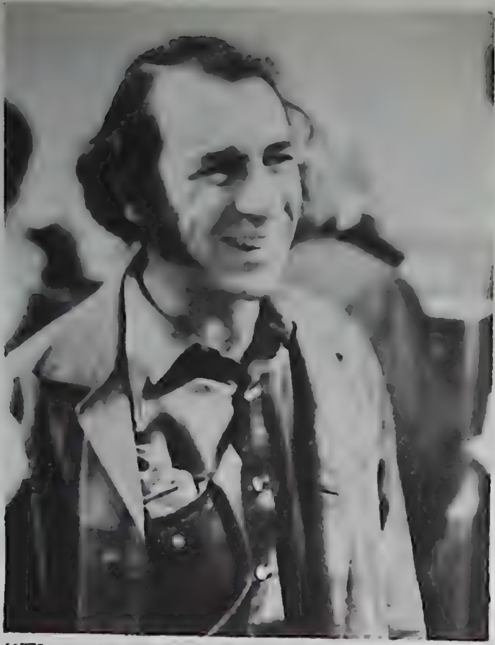
BREATHING TOGETHER: REVOLUTION OF THE ELECTRIC FAMILY by Morley Markson	CRIMES OF THE FUTURE by David Cronenberg
ZERO THE FOOL by Morley Markson	VOULEZ-VOUS COUCHEZ AVEC GOD by Jack Christie
MADELEINE IS by Sylvia Spring	MORE THAN ONE by Murray Markowitz
CHESTER ANGUS RAMSGOODE by David Ciernik	SLOW RUN by Larry Kardish
PROXYHAWKS by Jack Darcus	EAT ANYTHING by Iain Ewing
GREAT COUPS OF HISTORY by Jack Darcus	KILL by Iain Ewing

All films available internationally directly or by referral.

SORTING OUT THE UNIONS

jerry mcnabb

Photo: Tom Urquhart



"There is no way to join my organization — you just have to be one."
—Richard Leiterman, independent

Back in August I spoke with a young actress in the lobby of the Poor Alex Theatre. She was waiting to audition for a part in Goat Island; I was waiting for the auditions to end so I could thread up Mon Oncle Antoine for the six o'clock show.

There was little work, she explained, for actresses without a great deal of experience. She would gladly work for lower pay on stage or in film for the experience. It was more important to be working than holding out for union scale jobs. But to work for lower than scale would cost her the union card from ACTRA.

At the Union Panel, sponsored by the Toronto Filmmakers Co-op on Nov. 6, several IATSE technicians told of their years of struggle and hard work getting their union card. They feared the unions were made out to be bad guys because of their regulations. But after all, they explained, they had families and mortgages and were entitled to a decent living for their labor.

The problem is difficult. Ken Post CSC, a cameraman who resigned from IATSE a few years ago, called it a "sorry thing."

"I hate to see all the animosity between the young people excited about film and the old timers with all their experience."

Post felt the unions' weakness was a lack of understanding of two basic concepts: change and the need for education.

"Allow for them or you are doomed," he warned.

The panel brought together Sam Jephcott, of the Directors Guild, Michel Brault, president of the Syndicat National du Cinéma, Richard Leiterman, an independent (there's no way to join my organization), Paul Siren, ACTRA, and Ron Chegwidden, IATSE local 873 and Bryan Lowe, NABET-AFC, Local 700.

The discussion centred on three inextricable points, low budget feature films, control of unions by members, and Canadian nationalism.

Leiterman thought unions should make concessions to low budget feature producers. The technicians would have more work, albeit at lower than scale, and young filmmakers would have experienced people on their crews.

Chegwidden insisted his union would not negotiate for lower than existing rates. "We have all the work we can handle," he said.

NABET was not so intransigent although Lowe said his union had argued against low budget feature investments by the Film Development Corporation.

NABET will not accept lower rates but they will allow for smaller crews. He objected to low budget features because he felt the films would probably be bad. And bad films, he reasoned, do not develop the industry. He felt it was better to have big budget productions because more people could be employed, the films would be more successful, and more people could learn.

Brault felt the Syndicat was struggling with the problem and making headway. Technicians in the Syndicat are free to work at lower than scale as an investment in the film. Two films have been made in this manner only recently and the technicians will share in all profits above an agreed level.

Chegwidden thought that system would allow producers to cheat technicians out of their share. Brault agreed that was a possibility, but felt it was more important to develop the system with adequate safeguards rather than dismissing them offhand.

At present, NABET allows technicians to work at no fee on video tape productions. Once sold, they collect a 25 per cent surcharge for their investment of labor.

John Board, the assistant director of Wedding In White and other major productions, thought it would help the feature industry tremendously if the unions, and particularly IATSE, would allow their technicians to work on low budget features.

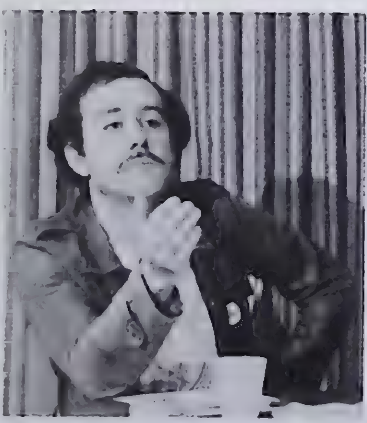
Leiterman agreed, admitting that probably 90 per cent of the best technicians were IATSE. But he questioned whether the IATSE members would be allowed to work on low budget features even if they wanted.

Ken Post argued that the unions should agree to help so they could train younger technicians. But, he explained, this could not happen with IATSE controlled from New York.

Chegwidden insisted the IATSE locals were autonomous and were democratically run. As to helping low budget features, he said the union had a bad experience with these films.

"We are not entirely inflexible," he said, "but we do not get involved with low budget films."

He felt that by lowering rates to these producers, the others would expect the same rates.



Sam Jephcott

Paul Siren, Bryan Lowe

Photo: Tom Urquhart

Ron Chegwidden

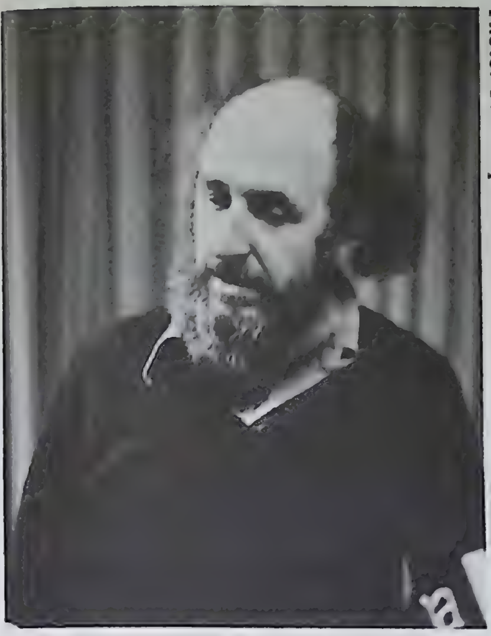


Photo: Tom Urquhart

"We prefer to call it film making, not film business." Michel Brault, Syndicat National du Cinema

Looking at the whole situation, it would appear the Syndicat is best attempting to deal with all the differences. But the Syndicat operates only in Quebec and Brault insisted they had no geographical expansion plans.

Leiterman would like a similar working situation in the rest of Canada but feels filmmakers will have to find an alternative to existing unions "pretty fast."

NABET claims it has an autonomous local but needs to be part of an international union so its technicians are free to work in the states. Aside from opposing low budget features outright, Lowe held out the possibility of their members participating if they voted to change their regulations.

As for IATSE, Chegwidden said they have all the work they can handle.

Ted Rouse, of the Film Development Corporation, explained that the low budget feature program was established because their big budget features had been tightened up and the low budget features would provide an opportunity for new people "even if only one in twenty works out."

But Rouse feared that a negative attitude from the unions could doom the program.

Canada is certainly trying to blossom forth a feature film industry. Its success depends on government, producers, writers, directors and technicians. But more than that, it requires a spirit of cooperation and trust by all these diverse elements.

The industry will no doubt go through many changes in the next few years. And to paraphrase that old timer, Ken Post, we must allow for change or be doomed●

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CARNIVALS

By Martyn Burke–Director

During nearly five months last summer and fall a film crew and I had a unique look at North America. On numerous trips in this period we were filming with the Amusements of America – a multimillion dollar carnival that travels from Florida to Three Rivers, Quebec. Complete with strippers, freaks, and roustabouts, the Amusements of America, is virtually a community unto itself, moving across this continent.

The film – **Carnivals**, *is as much a look at America as it is the story of Yak-Yak, Shorty, Speedy and all the others who make up the Amusements of America. To be seen on the CBC in Canada as a ninety-minute film,* **Carnivals** *is also intended for theatrical release in other countries.*

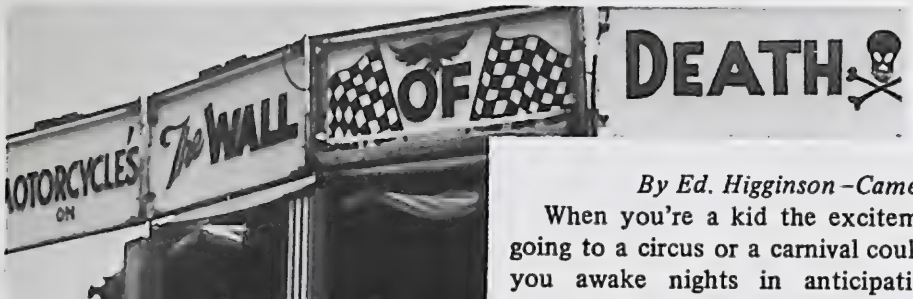
Essentially our approach to this film was to regard the hundreds of carnies as unscripted actors, constantly improvising their own lives and coping with their own problems, and sometimes the problems of the society around them. Behind them was the fascinating set of the carnival – and behind that set, lay America. It was a difficult approach to take both in terms of stamina, and technique. It meant constantly second guessing as to when something of significance would happen. Often we would have several "sets" lit at one time, waiting in one of them for something to happen.

Other set ups were different. Carnies are natural performers and the filming of some of the acts could be done with a more planned style of shooting. This was also true of the circus people whom we visited a couple of times at Hoxie Bros. Circus which travelled roughly the same route as the Amusements of America.

Before shooting one foot of film, I reached a vital agreement with five Vivona brothers who own the Amusements of America. This agreement gave us unlimited access to any of their travelling offices, shows and personnel. They lived up to this arrangement and the result was a number of fascinating human situations developing before the cameras.

Yet, despite the wealth of human elements, we were constantly battling difficult technical problems (as Ed Higginson more fully relates in the following article). Often times we would find that your best visual locations were nearly impossible for sound because of the incessant din of the huge generators stationed all over the lot. And there were times in the cavernous circus or strip show tents when merely getting a workable exposure reading seemed an accomplishment.

We ended our filming in the same kind of chilly nights that we had encountered when we began. But this was autumn in North Carolina, and between those nights and the earlier ones in New Jersey and Quebec lay twenty cities, and locations as diverse as Parliament Hill in Ottawa and skid row in Philadelphia. ●



By Ed. Higginson–Cameraman

When you're a kid the excitement of going to a circus or a carnival could keep you awake nights in anticipation. If you're filming on a carnival or a circus you have the same problem. Producer-Director Martyn Burke wanted actuality and realism for his feature documentary – **Carnivals**. The end product will certainly contain those elements as well as some exciting and unusual sequences.

Our plans called for intermittent shooting from June to October. It was to be a three man crew – myself as cameraman, Bill McClelland as soundman and Dave Usher handling lighting – to be shot in 16mm Celo and using as portable a package as possible. The end product was to be 90 minutes that would be used for TV release and also blown to 35mm for Theatre distribution. Two Blow-up tests were made – one by Film Opticals of Toronto and one by a large Hollywood optical house. On screening we felt the Film Optical blow-up gave us excellent results from our original 7242 and 7252 stock.

Our first two week shoot was planned to spend seven days with Amusements of America in New York and New Jersey and the second week with Hoxie Bros. Circus in Pennsylvania. Burke decided that it was essential to become part of the Carnival and Circus milieu; both groups

Dave Usher bouncing a 1K multibeam off a white sheet pinned to top of "Wall of Death."

are extremely close knit and leery of non "carnies". So we rented two "Open Roads" – a kind of camper trailer similar to the Winnebago mobile homes. We arrived on location with our two trucks and one Station Wagon feeling we had good accommodation: Kitchen, Shower, Toilet, Refrigerator, – all the comforts of home. It looked great until we spread our gear out; then it was a question of keeping the cheese out of the lenses, the batteries out of the sink and the tripods out of the shower.

Our filming with the carnies went smoothly enough, over the 18-19 hours a day until we came to filming the Wall of Death. This is a circular fifteen foot high wooden structure that holds motorcyclists barreling around it doing tricks. Considering the walls are vertical and the bikes and riders travel at a ninety degree angle to the walls it made for some interesting problems. Direct lighting onto the riders could blind them causing a disastrous spill. The top of the Wall of Death had a multi-coloured canvas tent top. Hence, no natural light. The problem of the depth of the structure plus the safety factor dictated bounce light – but off what? Dave Usher decided that pinning white sheets onto the tent top would be the answer. The next problem was to fasten them to the centre – ten feet from the rim of the dome. While one daredevil Wall of Death rider held a ladder – daredevil Usher climbed out over the dome and pinned the sheets to the canvas. Onto the poles holding up the top, he fastened eight 1k multibeam units directing them up to the sheets. In the center at the base where the bikes were parked we placed two more sheets and two more 1k lights to get some bounce fill on the lower area. This gave us a 2.4 reading on 42. The next problem was filming. The high shots were firm but from below the bikes, panning with them at speed produced problems. The whole structure shook as the bikes roared around. After a number of experiments we resorted to that old standby – hand-held shooting. Using an Arri S with an 8mm lense I pivoted as many times as possible before falling over completely dazed. It worked.

Then to the Circus – the glamour of the flying trapeze artists, the jugglers, the clowns, the sawdust in your blood or the elephant dung all over the cables, the mud, the smell of the lion cages and the second week of a diet of hot-dogs and cokes. This circus was in a 300 foot long by 100 foot wide tent. Every night the whole thing was torn down and trucked at dawn to its next location. And when it moved we moved. The tent would be set up by 5:00 p.m.; the show started at 8:00. This meant that our cables from the generators and the lights also had to be set up every day. At night, with the tent being ripped down under the two 100 watt bulbs and the elephants ripping out the quarter poles, our lights had to be stripped down in about 20 minutes.

For filming the acts we had decided to light one of the three rings at a time. The lights were put on the quarter poles which was fine, until a wind came along causing the tent to heave and flap. This in turn would cause the quarter poles to rotate leaving the ring in blackness but the camera itself magnificently lit. It rained almost every day and inside the tent was roughly comparable to being in one huge shower. People and equipment were quickly mired in mud.

In the carnival strip show sequences there were again the problems of the rotating tent poles. Just as troublesome however, was the stage that was part of two Tractor Trailers. Setting up to shoot on stage was tough because it reacted to the dainty footed strippers as a trampoline to a bouncing elephant.

We tried on most sequences, wherever possible, to tripod, but because of the action flow the main portion was off the shoulder. I felt that by establishing the sequence on a tripod, the following hand-held footage would amplify the immediacy of the scene.

Many of the Interior Sequences were shot at an Usher F stop. That is 2.8. Considering the scope of Burke's enthusiasm on some locations as far as area is concerned, this was amazing.

Crane shots? Why not? Particularly when the only crane facilities in Reading, Pennsylvania consisted of wheezy old Hydro linesman's trucks with single buckets, rusted bolts, and leaking pressure plates. Place an O'Connor Head and Tripod and one 200 lb. hulk and once you're up there you begin to wonder whatever possessed you to embark on this venture. The shot called for a "Magic Hour" sky – with the ride lights on. Start on a P.A. Horn pull back, drop down, simultaneously revealing the Carnival, onto a shot encompassing the "Lush Wagon" (executive office), zoom in to door. Four takes later it was a wrap. I went tungsten, giving the sky a nice steel blue quality and lighting the horn and the wagon. Tracking shots? On the double ferris wheel – of course. Or from the back of a wagon with no tailgate on an expressway at 60 mph.

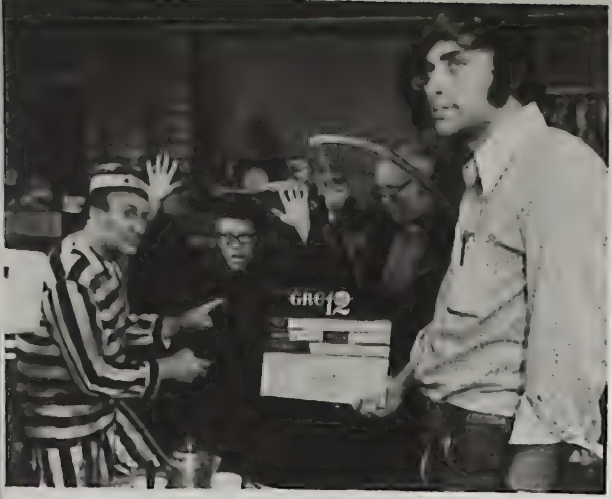
One of the major lighting considerations was simply a matter of spreading our lights around as economically as possible, thus giving us the flexibility to move quickly from one pre-lit set to another. At one point we had the strip show stage lit with six 1k lights, some with coloured gels; the "lush wagon" with a 750 and five clip-ons; and another office tractor trailer lit for filming the conversations and arguments that were a part of carnival life.

The constant change from daylight to tungsten and from 7242 to 7252 necessitated three filter holders being ready at all times – one with clear glass, another with an 85 and a third with an 85N6. We kept four magazines loaded, two with 42 and two with 52.

From a cameraman's point of view Carnivals was a constant battle with the elements, technical problems and the long hours that resulted from both filming and living a carnie life. And yet after looking at the results with such crazy and very human scenes as Yak-Yak deciding in the beerhall to run for President; Speedy listening to a tape made by his son just before being shot down in Viet Nam, or a forlorn Shorty limping off after losing another argument, there emerges a quality that has made for a great deal of fascinating and powerful footage.●

Cameraman Ed Higginson with soundman Bill McClelland filming in Ottawa.

NOTHING CHANGES MUCH



by Almos Magyar

The press release had an impressive title: . . . CABLE FIRM COMEDY 'PREMIERE' MARKS START OF NEW INDUSTRY. . . .

Then an invitation came by way of repeated telephone calls: would we care to come to a preview press screening of a 30 minute teleplay entitled "Nothing Changes Much," to introduce us to a totally new concept in locally originated cable programming?

We gave in and attended the event, held in a Toronto hotel suite. A close circuit color hook-up enabled the producers to present the programme on the regular hotel set. But first we met David Battle, Producer/Director of Grand River Cable TV Ltd. and Hans Mantel, of Dynatel Systems, co-producers of the programme.

Mantel's company provided transportable color camera and one-inch video recording equipment for shooting on location in Waterloo county, on and near the Grand River, above Freeport. Mantel himself developed in Canada the basic system now used for editing videotape electronically, frame by frame.

"This is the first in a series of television dramas we intend to produce for sale to outlets in Canada and the United States," claimed Battle, an impressive, energetic man with an uncanny resemblance to U.S. TV's Captain Kangaroo. "To the best of our knowledge, we are the first cable television company in North America to take this approach to providing entertaining material for cable viewers – or for that matter any television viewer."

We thought that last boast was a bit too much. There are approaches and there are approaches, but what's so unique about producing a half hour comedy on videotape and then marketing it? But then Cable TV is just in its infancy.

In July, Grand River Cable called for scripts from area writers for short teleplays, and received excellent response. More than 15 scripts were submitted, including some from Nova Scotia and Manitoba, and a query from British Columbia.

(That still doesn't explain what's new about the approach.)

"We are making a serious attempt to develop in this area the skills necessary to produce videotaped and filmed materials for sale to television, educational and industrial outlets," Battle went on. "These products could be commercials, documentaries, dramas, sales films, or any number of different kinds of training films."

"Our people in the writing, acting and technical sides of this business are learning with every project we tackle. We believe that we can build good Canadian-made visual communications products, if we give our talent the opportunity to express itself with guidance."

(Well, we're still not convinced, but let's see the tape anyway.)

The release describes it this way: "The teleplay 'Nothing Changes Much' is a light-hearted story of a young Canadian tycoon, played by Robert Trotter of Elmira, who becomes lost in a swamp clad only in under shorts and T-shirt. (It *is* as unbelievable as it sounds! ed.) He stumbles into a cabin occupied by "Grampa", played by Robert Minty of Kitchener, and his attractive granddaughter "Anna", who is Cathy MacDonald of Preston. Kitty Cree of Stratford takes the role of "Bak-Tak", the Indian matron who blindly keeps the household going, while Arnold Highman of Kitchener adds a threatening cloud to the proceedings as convict "260", freshly out of prison with a loaded gun.

Most of the cast have a history of experience in little theatre and musical groups, while Miss Kitty Cree acted in four character roles in the 1971 Stratford Festival production of "Volpone." John Meyer, the author, was born and raised in Bremen, West Germany, and emigrated to Kitchener in 1953. He has acted at the Bremen Playhouse, and on radio in that city. He wrote commercials for the German Hour radio program in Kitchener, short stories for the Tillsonburg News, and directed little theatre in Tillsonburg, where he now resides.

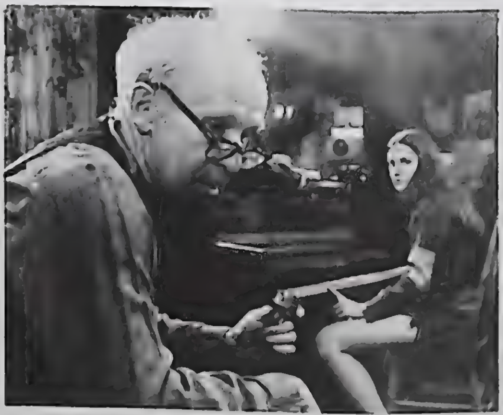
The plot of "Nothing Changes Much" sounds corny, and it is. The acting is amateurish at best. Technically, the show suffers from bad sound, faulty editing and unimaginative camerawork. But granted, it's a start.

Still, to bill it as a start of a new industry is a bit too much. Let's just say that at least David Battle and Grand River Cable TV are actually trying to do something, even if it is in the wake of the CRTC ruling that Cable companies have to fill so much air-time with self-produced programming. At the same time, they're trying to sell the 'product' to a lot of other TV outlets. There's nothing wrong with that, if the quality of the show improves considerably after their first effort. Battle claims it will. He says they've learned a hell of a lot doing this one.

The financial angle is always suspect. Are they just out to make a lot of bucks using non-professionals, because they claim they can't afford ACTRA rates? This show cost Grand River $2,500 (actual cash out-lay was only $1,500), but from the very first dollar earned from it, they'll divide each buck according to a percentage rate. The writer and the actors will divide 40 per cent of that first dollar. This is refreshing, since the usual gimmick is for the producer to get his money back, before he starts paying off the talent.

If Meyer's script was the best they could find, we'd hate to see the rest. But even television writers have to start somewhere. And as someone pointed out, what happens to a writer who has been rejected by the CBC? The only alternative open to him is to head for New York or L.A.

To sum up, Grand River Cable, the third largest cable concern in Canada, is heading in the right direction. One wonders how successful a pilot project like this has to be financially, before the others catch on and jump in for a take of the action. ●



—by Kirwan Cox

I don't think that it is possible to evaluate the Grand River Cable TV production Nothing Changes Much by John Meyer without placing it in the perspective of the cable industry in this country. That happens to be a shocking perspective.

Grand River has given a chance to a writer who cannot get his work accepted or developed by the CBC. Where does he go? Usually the answer is south. The most recent example of this ageless phenomenon is Londos D'Arrigo from Toronto who writes for Phyllis Diller and the new Jack Paar show, but can't get the CBC to buy his work.

Grand River is beginning a policy that may give these people another outlet to grow and learn and produce. I understand that this new series of half hour dramas using Kitchener talent is a speculative venture where everybody is in the same boat. If the tapes don't sell anywhere too bad for everybody, if they do, the performers and writer will get a share (40 per cent total).

But to get back to the shocking perspective, let's look at the cable industry. Cable is a growing business and there were 314 cable systems in the country operating with 900,000 subscribers. In 1967 the industry made a net operating profit of $8,415,123 on $22 million revenue; in 1968 the net profit was $12,725,744 on $31 million; in 1969 the cable companies netted $15,132,629 on a revenue of $37 million. Now we come to 1970 which was a boom year. These 314 stations took in $54 million with the top 39 stations accounting for $37 million of this. Total operating expenses were $30 million and net profit for the industry was $24,658,710 with the top 39 taking a *profit* of $20 million.

How much of this money goes to develop Canadian production talent or to *buy* Canadian films? In 1970 the entire industry spent a ridiculous $12,693 on "film expense". They spent $263,839 on program origination which includes studio sets, technical services, program supplies, etc. Yet try to sell a feature film to these people and they will claim poverty of the worst sort.

The broadcast television systems spend money in producing their programs or buying them – why not the cable systems? Both Grand River and Metro Cable TV are subsidiaries of Canadian Cablesystems which also owns 48.8 per cent of Famous Players. Yet Grand River can only afford $1.00 per minute to buy film when it does and Metro is even stingier (even though they have 50,000 subscribers and are only at 35 per cent saturation of their potential market).

The most disturbing thing about all this is that Grand River is perhaps the most progressive and production-oriented cable system in the country. The larger systems could and should be doing more. In years to come as capital costs are amortized the cable systems will become ever more profitable. Yet these profits are not going to pay to develop local talent or purchase the work of our filmmakers. Grand River is only one of those top 39 systems that made a net profit of $20,000,000. What are the others doing?

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STRATFORD FILM FESTIVAL

or Canada's Cannes

If you got the impression from the papers that this year's Stratford Film Festival was spiritless (dry), burdened by the heavy weight of censorship, hampered by innumerable last minute changes, and noteworthy for a dreadful production of Antony and Cleopatra, plus a superb masterpiece in Sounder, you were wrong on almost all counts.

This September, for the second year, the Ontario Government Department of Industry and Tourism in cooperation with the Stratford Festival Office, organized a week long film festival at the Avon Theatre in Stratford, Ontario. (It is called the 8th Festival however, because between 1956-61 six were run by the Stratford Festival Office on its own.) The choice of time and place were calculated to pick up and extend the flagging summer season, and make use of the Stratford Festival offices while they remain staffed during September. Thus the Festival manages on a $26,000 to $30,000 budget, with the very considerable services of Gerald Pratley and Clive Denton (from the Ontario Film Theatre), as well as publicity, clerical help, offices, telephones and such (from Bill Wylie and the Stratford Festival Office) all thrown in.

Still it doesn't make money. It doesn't break even. Since the deficit is shared by the Festival Office and the Department of Industry and Tourism, and because they can only support a venture that benefits their departments, no one who wants the film festival at all is going to complain seriously about the choice of mid-September or the location in Stratford.

Anyhow, Stratford in mid-September is great. The Shakespeare thing is calming down, the ladies of Stratford still have rooms and breakfasts available at reasonable cost, the weather is fall-crisp, cool and even sunny, the time of year unique enough for a holiday to please most employers, and unless you're a school teacher or a parent tending young children, it's a perfect time to go. All you have to do is plan for it.

Not nearly enough did however, so the total festival attendance of 8,695 only represented about 50 per cent of capacity in the 1100 seat Avon (filled twice a day for two double bills), although it did mean a 62 per cent increase over last year's revenue, according to Bill Wylie. A scant 83 film buffs took advantage of the $20 special membership as well. With this they were entitled to attend the opening and closing "galas," the 7 and 9 p.m. evening series of films (12 altogether), the Musical Matinees (10) the Saturday morning shows (2) and the Saturday and Sunday matinees (4) or a total of 28 films. They also were encouraged to join the open 11 o'clock morning coffee discussions arranged with film makers and producers, which included Charlton Heston, the NFB's Tom Daly, and the producers and directors of Sounder and Hail as well as Tadeusz Jaworski.

What are the plans to increase attendance? More publicity, yes, but mostly in direct mailings. To make sure you get next year's, write the Stratford Festival Office, Stratford, Ontario; they also can provide accommodation information. Also a plan to sell a Package such as is done for the Shakespearean Seminar program, is being considered; under this, room, meals, seminars and all tickets are arranged under one price. At any rate, they say they mean to sell the Festival, not the Films.

What does that mean? Obviously, since every film festival is plagued by last minute cancellations, incompleted films, things missing mysteriously and things withdrawn furiously, the best idea is to have the public just associate the festival with a series of good films that they would otherwise have a difficult or impossible time seeing, and not dwell on specific films too much.

In the case of our festival, Gerald Pratley, who, with Clive Denton, has been mainly responsible for organization and selection, explains that the films chosen for the Stratford Film Festival are generally films previously shown at other festivals.

Clive Denton likes to think of it as a Festival of Festivals.

But even if we called ours the Second Run Festival, or the First Time Here, Second Time Anywhere, there's nothing wrong with that – in fact it seems peculiarly appropriate somehow.

by Natalie Edwards

This year, for instance, from the Cannes festival there was the Belgian puzzle, **Malpertuis**, two good British entries, **Miss Julie** and **Wednesday's Child**, and both James Ivory's **Savages** and Levinson's **Hail** from the U.S. From Venice we got the first Jamaican feature, **The Harder They Come**, a Polish evening's entertainment called **Lokis (The Bear)**, Brazil's pungent **Macunaima** and French Canada's **La Maudite Galette** by Denys Arcand. And from the Berlin festival we saw the impeccably handled **Days and Nights in the Forest** of Satyajit Ray. and the harsh Swedish **Honeymoon** of Lundberg. Not bad.

An extra achievement of our festival, Clive Denton proudly points out, is that worthy films should get distribution as a result of being shown here, and both **Punishment Park** and **Millhouse**, from last year's festival, have.

It's a good idea to concentrate on "selling the festival" because if special films are advertised, people expect to see them. One of the saddest losses was the last minute switch when Toho removed Kurosawa's long awaited **Dodeska Den** after revealing a booking conflict with a commercial U.S. showing arranged through Janus, and gave us instead one of the few duds of the week, an overblown Japanese super costume drama in which a Korean artist finally manages to produce a **Portrait of Hell** for his Japanese overlord. This arty spectacle by Toyoda included an immolated daughter, rape, murder, tortured apprentices and enough apple petals, falling snowflakes and long strands of black hair to supply the postcard and calendar industries of Japan for a year.

Homo Eroticus also wasn't shown, but apparently not exactly because of censorship, but because Universal isn't releasing it in the form in which it was shown in Italy, and it therefore wasn't ready. (It isn't yet.)

Wednesday's Child was moved into its position on the schedule, and Martin Ritt's **Sounder** brought in as a replacement. The distributors of **Sounder**, incidentally, overjoyed at the exuberant reception it received, played down the last minute aspect of its entry, letting appearances indicate it was their own idea to use the Stratford Film Festival as a send-off spot for **Sounder**. Although the Festival doesn't really want films that already have distribution, still the publicity didn't do it any harm, and as a children's film, certainly **Sounder** was worthy of some of the hoopla generated over it.

But only as a children's film. Whatever bends the minds of people certainly warped a few judgments in the case of this overmade, cloying, simplistic and in a rather subtle way, condescending treatment of what was a terse and unsentimental Newbery Prize-winning children's book by W. H. Armstrong.

There's been an astonishing amount of critical praise for Sounder (with the notable exception of Sarris in *The Village Voice*), so just for balance, consider the needs that warp judgment about this film. There must in fact be considerable

Cicely Tyson and Kevin Hooks in **Sounder**

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need, particularly among white liberals and non-radical blacks, to see nobly enduring black faces full of dignity, love and gentleness in a film, as well as bearable looking poverty such as this lush widescreen treatment gives, where no one really looks hungry, sick or infected, and the children don't snivel or whine, aren't damaged or slow. For popular appeal add a kindly brave southern white woman facing nervously up to the sheriff, a pretty black school teacher reciting useful hints on racial pride and dignity, a loving family, a wounded dog, and finally, bottle the works with an upbeat ending where both the black father and dog carry on stoicly, while the boy leaves to become educated, make a better world. Do all this with attractive performers like Paul Winfield and Cicely Tyson, with Kevin Hooks adequate as the boy, and you've got, not another **Grapes of Wrath** as some seriously suggested, but grape soda – carbonated, sweetened . . . and colored.

Continuing with the omissions and switches at the Festival, another disappointment for many was the withdrawal of **Under Milkwood** which, according to Clive Denton was due to some differences of opinion among the producers. Perhaps Stratford wasn't prestigious enough? At any rate, it was replaced by **The Valley**, a Hungarian film by Tamás Rényi, chosen as the best foreign language film of 1971 by *Films and Filming*, and a French 1970 film, **Les Camarades**, directed by Marin Karmitz.

The Valley is a cryptic black and white allegory on the horrors of war which never shows fighting, or the desperations, loves, friendships, trials or familiar heroics of war. Instead it concentrates on the side effects, on the destruction of peace and normality in a remote valley, and touches also on a seldom studied question – the place of *men* in society. A pacifist and four deserters seek refuge in a village inhabited only by women and children. Here they are symbolically absorbed by the community according to masculine roles: as son, lover, brother, father, and the-one-whose-difference-causes-trouble. But their presence and the villagers' reluctantly shared responsibility for them, eventually leads to the massacre of everyone by enemy soldiers while they meet in church. (oh impotent God!) The pacifist, having been driven to give himself up earlier, appears about to be crucified on a windmill when quite suddenly, in the absurd way this can happen, the war is over and all the soldiers throw down their guns and go home. The pacifist is free – free to bury all those bodies and watch the returning soldiers wail among their empty streets and houses. Heavy stuff although overweighted by layers of symbolism in character, locale, and event, and confused by complicated interweaving plot lines. The crisp and competent visuals, consisting of poetically framed shots in inky blacks and stucco whites, compensated, and maintained the strength of the tragedy.

As for **Les Camarades**, many went home early after having watched the young St. Nazaire working boy outline his mundane and pointless life, and (intercut with Brechtian little songs about it) work in a ship's hold, refuse to settle for his lot, his parent's home or his girl friend's demands, and finally wander off to Paris to live with a friend and work in an auto factory. Here, just about the time he discovers some interesting and dedicated people in brilliant red sweaters, nearly all the remaining audience left. Not me. I think film for political purposes is fascinating, and I wanted to see how effective this effort could be. The shots in the factory for stamping out metal sections were good, realistically capturing the racket, the danger, the tension and monotony of this hardly human, unbearable job. The didacticism of the remainder of the film was meant to educate the now sensitized young people watching it into the finer points of how to take over the factory they work in, and included a portion apparently of a long interview from **La Hora de los Hornos**, but not any of the failures of that film. The remaining audience didn't get inspired and no factories were taken over that night, or even the next day I believe. The film was not a success, but that does not mean that films like this will always be ineffectual. Watch out Big Daddy!

Now you've been wanting to know about **Sweet Sweetback's Baadassss Song**, by Melvin Van Peebles, the one and only film actually censored from the Festival. Prima Films, the distributor who's been trying to show it in Toronto for over a year, (and couldn't get it past the censors without a 12 1/2 minute cut) did not want to see the Stratford Festival get it uncut when they couldn't. More on this later, and suggestions about what to do about it.

But to replace **Sweet Sweetback** we got another naughty political film, a zany whacky madder-than-a-Gilles Carle movie, the Brazilian feature **Macunaima** (Mac-oo-na-ee-ma) by Joaquim Pedro de Andrade, one of the Brizilian Cinema Novo Group of young film makers.

This, like Carle's **Rape of a Sweet Young Girl**, is a mad-cap political parable which could as easily be titled "The Devouring of a Not-So-Innocent Young Man." Andrade prefaces his film explaining the subject is really cannibalism and that everyone in his country is eating everyone else up. Greed conquers all. But his exuberant imagination so overrules his didacticism that pretty soon, embroiled in the adventures of our hero, (born a complete and ugly little man to a groaning and disgusted forest native), we caper through a comic book world with a sexy female Ché, bombs in carriages, magic fountains that can turn color ("I'm white, I'm beautiful!!") gorging politicians in fetish-filled mansions, harrowing escapes combining Pauline's perils with Boccaccio's lewdness, and every slap-stick slapdash gag and innuendo that's fun on film.

It titillates, tickles, and probably punctures, but since few of us know enough of Brazilian power to understand more than the obvious takeoffs on politics, the army, the color bar, and universal greed and lust, it remains mostly a wild escapade, a rather dizzy roller-coaster ride, that, due to most of its material, will never be seen intact in Ontario as long as the Censor Board has scissors.

Among the films intended for the festival that did arrive as scheduled, there were some very fine movies. Disregarding completely the opener, Charlton Heston's sterilized **Antony and Cleopatra**, for now and if possible, for ever, there was the Belgian **Malpertuis**, Satyajit Ray's **Days and Nights in the Forest**, Ken Loach's **Wednesday's Child** (formerly **Family Life**), **Lokis** from Poland, Levinson's **Hail**, Lundberg's **Honeymoon**, the Jamaican first feature **The Harder They Come**, a brilliant British adaptation of Herman Melville's *Bartleby*, and from French Canada **La Maudite Galette**, the only Canadian film shown. Every single one of these choices was a pleasure to see, in varying degrees naturally, but nevertheless, that seems to set a good standard for a festival that wants to make its name on the basis of its overall taste and selectivity.

Of all these, some films have guaranteed acceptance already, and in some cases, distribution. **Wednesday's Child**, the Ken Loach film originally titled **Family Life**, which began as a television play, **In Two Minds**, by David Mercer, is distributed by Universal and will be released at the Hyland in Toronto. This film has already gained a good reputation as a realistic portrayal of the systematic breakdown of a young woman whose inbred yearnings to be a good and dutiful daughter so conflict with her mostly undiscovered personal needs that she finally sinks into a classic schizoid state and becomes a mental patient. The film's ironic statement is that neither the girl's parents nor the generally stultifying forces at the hospital feel thay are doing the girl anything but good. The super realistic performances and engrossing slow-paced development of the girl's gradual retreat and eventual insanity would be better served by direction that prevents the hospital and parents from ever slipping into stereotyped positions. Once the audience has ho-ho'ed at the ridiculousness of the family or the ineptitudes of the hospital staff this basically good little film began to sink slightly into melodrama, complete with a victim, villains and a sad sad ending forecast. So it was, and when the girl is guinea-pigged in a medical class by a lecturer who, missing everything we have seen so clearly in the film (oh clever us) and asserts that there seem to be no environmental factors affecting her case, some of the punch of the ending is lost because it was dramatically predictable rather than tragically inevitable.

Another film with a readily established reputation (but unfortunately no distribution in Canada) is Satyajit Ray's **Days and Nights in the Forest**. Since his **Apu Trilogy** only **Two Daughters** (Janus) has been seen here. **Days and Nights** is another jewel to please those who find infinite pleasure in the disclosure by filmic means of the nuances and meanings of life through the most minute and exquisitely portrayed details illuminating subtleties of character, and the effects of time, class and place. Sins of pride or carelessness, greed or lust are seen in the minor ways they appear among people like ourselves, and not among super figures, heroes, heroines, or caricatures. Thus we must be a little comfortable with our own set of inadequacies and peculiarities before we can feel fond and curious about Ray's people. This film is beautifully made, each episode and incident chosen and performed with musical precision to sound the desired chord.

More likely to achieve distribution (though it has none here at present, it may have already opened in Boston) is **Hail**, a sophomoric escapade full of the currently popular smart-alecky humor and sarcastic pessimism that passes for political criticism in our enlarged neighbor to the south. **Hail**, with its title calculated to suggest **Heil!**, look like **Hair**, and sell like hell, is directed by Fred Levinson and produced by Roy L. Townsend, a team with a vast background in prize-winning commercials. It is a constant stream of sometimes peculiarly irritating hard-sell fun, a bastard son of Dr. Strangelove, with a mad president, a murderous senate, a sadly inept and confused group of longhairs and aged flower children, an assassination, plots, double plots, all in a country fast on the last goosestep to fascism. Everything you ever wanted in a political film?

The inclusion of the filmed version of the British stage production of Miss Julie, with Helen Mirren, Donald McCann and Heather Canning brilliantly interpreting the characters exactly as Strindberg wrote them, relit the flames of that old feud about whether or not filmed stage shows are good film and should be shown at film festivals. Not much doubt about the latter, since documentaries, cartoons, newsreels, historical costume orgies and *cinéma verité* are all included, and this production was a definite asset to a varied weeklong schedule. Interesting in fact, that the only real flaws in this filmed version of the play occurred when camera techniques became too evident as in the close-ups of the opposing profiles of Mirren and McCann fading in and out and overlapping. It was evident that Phillips and Glenister, the directors, hoped to amplify the sex and power struggle between these two forceful characters, but instead the technique only intruded awkwardly. However they did, by sticking to Strindberg's script, avoid a failing found in Sjoberg's 1950 film version of the play in which he "opened up" the dramatic action and included the fire Miss Julie speaks of, and her father the Count as she describes him, thus denying the audience the right to disbelieve Miss Julie (and who is to say that irrational, volatile, imaginative and desperate woman was telling the truth about her past?) and losing some of the complexity of her character. Though filmed theatre actually suffers when some filmic methods are utilized, still the invaluable lens gives any college or theatre student anywhere, and for years to come, the

From Satyajit Ray's **Days and Nights in the Forest**

possibility of examining these remarkable performances from front row centre. The distributor is Cinepix.

Finally, among the films that may get distribution there is the first Jamaican feature film, Perry Henzell's **The Harder They Come**, which has already proved popular in England and is outgrossing **The Sound of Music** in Jamaica. It's lively with pop, underworld characters, dope traffic, chases by car, bike, foot etc., sweet love, male machismo, and actually ends with a gun-blazing cops and cowboys finale. Everyone is black in the film so there's no big race thing going on, and with the villains of the piece generally corruption, greed, lust, poverty, drugs and such, the film really is a modern melodrama from a fresh and fascinating locale, which is entertaining in the true old afternoon matinee sense. Efforts are going on to line up a big company for U.S. distribution of the film and star Jimmy Cliff's best-selling record.

Less likely to get distribution (none now) here because of their more limited potential appeal are **Malpertuis, Lokis** and **Honeymoon**, all of which would probably please the discerning audiences of selective film houses.

Malpertuis is a Belgian concoction by Harry Kumel, intended to titillate the lovers of cryptic crosswords, John Fowle's books (**The Magus**) and those with a classical education they seldom get a chance to exhibit. Subtitled "The Story of a Haunted House," is Malpertuis mystery itself? And while you're figuring that out, who are these people, is that really Orson Welles in bed again, and what do they all represent? Why do their names all seem vaguely familiar? And while you're working on that, what is happening to our Greek-god-like hero, is all this real or a dream, and whose? And meanwhile, why does Susan Hampshire play three roles? And as someone asked, Which three? The malevolent air of fun and scare makes this Gothic horror story all you could want for an evening's entertainment, and if, the next day, you feel you over-indulged a little, well, it's not the first time is it? Not if you liked **Modesty Blaise** or **Kalaidescope** or the Roger Corman Poe stories.

Christer Enderlein, Lena Lindgren in **Honeymoon**.

One Toronto reviewer didn't bother to see **Lokis**, the Polish production from a Prosper Merimée story, directed by Janusz Majewski, because it wasn't . . . his kind of film. Well, it isn't a lot of people's kind of film probably, and that's too bad, because it is a rather perfect example of a tale well told with the costuming, locales, sets, acting styles, photography and music all blended with finesse and style to create an elegant adapatation of the folkstory. Magic or the supernatural may or may not explain the death of the bride on her wedding night, the disappearance of her husband, the bear tracks beneath the window, but the mystery-laden atmosphere never has to mock itself in this film, and a receptive audience may sit enthralled as at the knee of an ancient story teller. It has no Canadian distributor at present.

Lundberg's **Honeymoon** is quite the opposite kind of film. Where **Lokis** is smoothly photographed in muted eloquent colors, **Honeymoon** is grainy black and white with the camera defiantly refusing all romantic angles. Anywhere **Lokis** uses logical progression to tell a story of mystery and myth, **Honeymoon** uses relentlessly realistic methods to make a symbolic statement that becomes a step-sister to theatre of the absurd.

The young couple that we watch meet, make out and marry are an average dull sort of pair whose lives seem to offer little more excitement than the finding of a mate before they settle down to a lifetime of monotony. Events are capsulated with abrupt absurdity mid-way in the film. After the couple's wedding, while they're crossing an ominous wide and empty street, drunk and suddenly feeling lustful, they spot a manhole cover tent and leap happily for it. Down falls Jack, with Jill tumbling after, and true enough, there they stay, absolutely trapped in their married life, which now passes relentlessly before us as they quarrel, make up, make love, curse their fate and resign themselves. To frustrate the audience further, there's a great panel of electrical equipment, telephone cable, etc. in the hole, so the wriggling audience is practically ready to climb to the screen to help them escape, before resigning themselves to the fact that this couple never will. The sardonic and amusing realistic style confused those who accept anything roughly photographed as *cinéma verité* or true life, but showed impressive knowledge of film language.

Bartleby, a film the festival tried to get last year, appeared on the bottom half of the last Saturday matinee. It deserved more attention than it got, but as it is one of those rare movies that relies heavily on an audience's ability to see, and think about what they see, it by-passes many people, even at a film festival. Lion International, the American arm of British Lion, is responsible for its distribution, so far sparse in England and the U.S., with none here. Some talk of litigation concerning the company further confuses things, and if bad luck perseveres, this interesting little film could just disappear.

That would be a pity, for John McEnery's performance of the mild and uncommunicative clerk Bartleby who, like the dead letters he worked within the Post Office, has nowhere to go and cannot be returned, is masterly and makes his inoffensive but firm statement "I'd prefer not to" the ultimate in passive resistance. As the sympathetic boss who tries to understand, to communicate, even to rescue Bartleby, Paul Scofield balances the withdrawn figure of the clerk with his humane and wryly humorous portrayal. The camera shows what Bartleby sees during his many walks, the tall depersonalized buildings, the scurrying anxious people, the drunks, the destitutes, and when Bartleby is finally resting at an ivy laden, pillared and spacious country mental asylum, his clear and final comment to the Boss, "I know where I am" relates as much to the twentieth century as the hospital, and forecasts his inevitable total withdrawal from life. Directed by Anthony Friedmann.

Finally, two films which certainly ought to be distributed – James Ivory's Savages and Denys Arcand's La Maudite Galette. Savages may have trouble partly because it is made by an American, and though in no way is it exclusively American in statement or suggestion, still it is an arrogant and challenging film, the kind more comfortably acceptable when made by foreigners.

As for La Maudite Galette, a Quebecois film produced by Lefebvre, and directed by Denys Arcand, well, it is simply a different kind of crime that this crime film, a *policier* to end *policiers*, isn't easily available in the country of origin. If this is indeed one country.... Using some excellent performers, director Arcand employs routine patterns and unusual approaches to make each episode logically follow another as a miser's cache goes from victim to victor to a final bloody ending dated June 16. Denys Arcand says "we wish to make a film that would be insidiously subversive to the Quebec public." A "B" picture with subliminal trickery? Maybe Canadians had *better* see it!

And now for Savages.

See what this leads to – says Ivory's witty allegory, as a troupe of mud savages, about to ritually destroy their matriarch's yearly mate, instead follow a colored croquet ball which has bounced into their sepia world. Well, the ball, the perfect circle, the wheel, leads them in fact to a great country house in a grassy clearing, the kind that epitomizes the civilized and harmonic life to many people. Here the savages wondrously discover furs for clothing, frontal sex, ornaments, idols and so on, following possibly the natural progression of the species to the present day. Sounds, words and finally dialogue are introduced as the screen now glows in full color and film too catches up to the present from its black and white and amusingly titled beginnings.

Everything deserves a second look here. The interspersed titles, for instance, during the early black and white section of this film are carefully numbered, carefully out of order so that the man who waited patiently for No.1 hoping thereby to discover the key to the filmic puzzle, remains sadly disappointed yet. There was no No.1. Just so: Ivory skips genesis in telling this tale of man.

In no time (almost) the savages are transmogrified into the recognizable inhabitants and guests at such a house, and are finally performing the basic ritual of the feast, or dinner party, with everyone we have learned to accept as part of civilized life there: the powerful magnate, his brutish aide, the fallen woman, innocent girl, elderly couple, young radical, artist, the foolish, the weird, and once again, the matriarch, as they sit in carefully selected order, to dine.

For entertainment later, Ivory drops time hints as the young girl, reciting Robert Louis Stevenson to the assemblage, is interrupted by the radio, which quite literally bursts onto the scene with the announcement of the sinking of the Lusitania (1915), after which their entertainment of each other continues, mad but genial, until like a quaintly eccentric party out of Alice in Wonderland, they prance happily to the melody of Steppin' on the Spaniel. Hate and malice brew gently under the surface, but it's all fun, and the audience remains comfortably entertained.

However after the great Carlotta, once the high priestess of the savages, now a hostess dressed like a modish executioner, reads the fortunes of man from a peach as a poetic scrambled list of all the major emotions and events of life, leaving nothing new to be discovered, the action leaves the circular swirl of the whirlpool and begins to rush for the vortex. Ivory deserts the influences of Godard and Truffaut and slams into a full Fellini display of decadence. The group, diffidently following a ceremony with the old aromatic leaf the savages also enjoyed, quite literally descends to the bottom, and while the musician remains aloof on the roof practicing his art, the party below becomes a cut and spliced chaos no one can control. For instance, the man who drowns in the pool, his concerned friend worriedly hurrying along the edge, does so several times. Even at that he barely interrupts conversations, and his friend's actions never change. Soon another member of the party is diving for his valuables.

Luce Guilbeault in Arcand's **La Maudite Galette**

Anne Francine, Martin Kove, and Ultra Violet in **Savages**

The audience begins to squirm as Ivory bears down on the present. Nobody likes that old joke where you pay to see a monkey and are handed a mirror. Morals and manners disappear, clothes are shed, and people even cheat at a drunken and disorderly attempt at croquet, until a maliciously whacked far-flying ball finally leads them all back into the forest, the musician drifting after them.

This really is a splendid film: it's perceptive, witty and daring. It tackles the ponderous and impossible subject of man's basic nature over the centuries, and glances mockingly at all that civilized life means and what it leads to, with energetic virility and masterly control.

(Ivory's earlier films, Shakespeare Wallah and The Guru (Fox) have been distributed, and the Ontario Film Theatre has shown his Bombay Talkie, but since no one has picked up Savages yet, those interested will have to contact Ivory himself (through the O.F.T.).)

Aside from the evening features at the Festival, there was a series of Musical Matinees including Fred Astaire, Ginger Rogers and Busby Berkeley musicals. These were delightfully entertaining, but since the festival only contained one Canadian film (although Clive Denton explains that they did try for more: **Wedding in White** wasn't ready, and the only subtitled print of **La Vraie Nature de Bernadette** was in Europe) many patrons might prefer a generous showing of works by various Canadian directors in the afternoons. Something to consider for next year.

Other added attractions included "A tribute to John Grierson" which were showings of some of the old Canada **Carries On** series (academically interesting), a BBC Safari series all about Ethiopia, and a number of NFB shorts and cartoons. And for lovers of animation, the special program of short films from the International Festival of Animated Films in Zagreb, Yugoslavia, Saturday morning, was a particular pleasure.

Now, for the question of film censorship: as film theatres are legally defined here, and unless Stratford somehow gets reclassified or can be made an exception, the Censorship Board does have the legal right, and duty, to censor all the films shown there. That they don't is to their credit, although the fact they can be arbitrary and inconsistent, like some sporadically benevolent deity, certainly irks people who run film festivals.

Actions speak louder than. There's not much point shouting at Mr. Silverthorn or his Board at 1075 Millwood, and as it is almost impossible to contact him anyway, just bypass the appointed civil servant and look to the elected officials to receive your advice, suggestions, complaints and requests.

This advice is not given lightly. Seriously. Do it. Both the Honourable John T. Clement, Minister of Consumer and Commercial Relations, and his Deputy Minister, Mr. Young (address: Parliament Buildings, Toronto 5) are interested in the attitude of the public to the question of film censorship, particularly as it applies to special events like the Stratford Film Festival. But Mr. Young says that if they judged by the amount of mail and comment they have received (they're both 'new boys' in their positions) on the subject, they'd be obliged to feel they are practically the only ones who *are* interested. Mr. Young's advice is to contact your local Member of Parliament and have him represent your viewpoint with the Minister. Mine is, since hardly anyone knows who their provincial MP is (a comment on how much faith many people have in that system), just write the Minister himself. If you send a copy of your letter to this magazine, the most interesting and well-stated comments can be reprinted here in future editions, thus encouraging continuing interest, and activity, and maybe one day . . . results!

And if you want a drink between films at the next Festival, better push for milk and good fresh fruit juice if you can't take the styrofoam flavored kawfee or pop, for you're not likely to get liquor.

In 1945 when the Liquor Licencing Act came into force and George Drew was premier of Ontario, liquor by the glass was introduced to lounges and dining rooms, and it also became possible to procure a licence for live theatres. But not movie houses.

All in all the lack of a bar hardly dampened the spirit of the Festival, and the much publicized but scarcely noticeable question of censorship and the last minute schedule changes didn't hamper the Festival either, though all this may have silvered the hair of Messrs. Pratley and Denton. In fact on the basis of this year's performance, you'd be well advised to plan ahead for next year. ●

Antony and Cleopatra

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Michael Brown	Manager, Canawest Productions
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Gilles Carle	Director (Bernadette)
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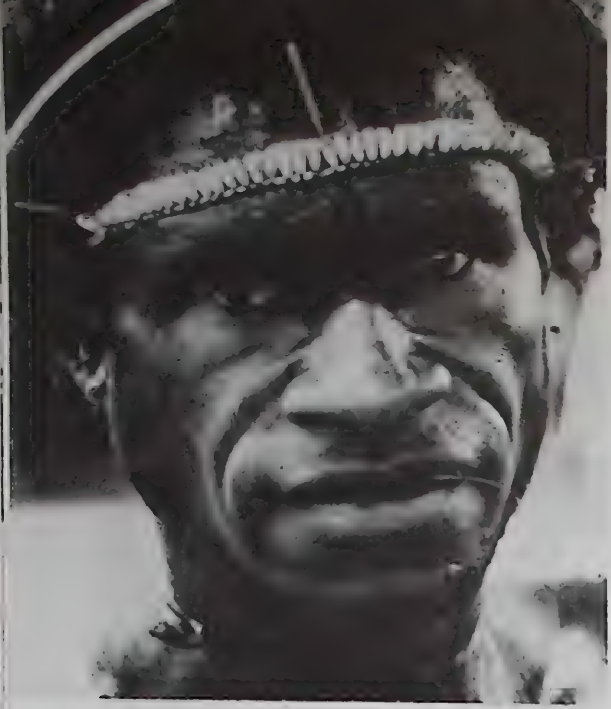

West Irian (New Guinea): a tribesman from the mountains.

Leo Rampen, Executive Producer for CBC's Man Alive series, has announced air dates for the three films being co-produced with Religious Television Associates.

They'll Tell Me When the Tread's Gone: Bob McClure in Sarawak, a one-hour special programme, will be telecast on December 18th. The release describes it this way: "At 72, the irrepressible Dr. Bob McClure, a former moderator of the United Church, is still at it. In Sarawak (Borneo) he has returned to his old career as a medical missionary. We share with him a few moments in this new adventure in a distant developing country."

How Long Does It Take a Tree to Grow Here? compares and contrasts two situations in the Phillipines. One is the Mindanao Agricultural Resettlement Agency (MARA), a joint church-government venture in the creation of a farming community in the violence-torn southerly island. The other is a village of urban poor (Tondo) on the edge of Manila harbour. The former has elements of both imposition and indigenous take-over, of international financing and of local control. In Tondo, however, the people are fighting the government, fighting expropriation, fighting attempts to move them to rural areas where jobs are not available, fighting to get the title to the land which they feel is theirs by law. This half-hour will be shown on CBC-TV on March 12th, 1973.

The Development Debate looks at a development project – Leadership Training Centre for the mainstream Protestant church in West Irian, the Western half of New Guinea which is now a territory of Indonesia. The film probes such issues as the relationship among the churches of West Irian, the need for and appropriateness of the Centre, the planning process, the role of elitist groups in developing countries, the sensitivities of the people of West Irian (the greater number of whom have just emerged from the stone age) and the effects of massive development aid on the lives of the people there. Scheduled for a March 19th airing, this half hour programme, the same as the others, was shot this past summer by an Interchurch production unit, backed by the Canadian International Development Agency (CIDA), the Canadian Broadcasting Corporation, and the major Canadian churches. It is the first major attempt by this country's media to delineate some of the issues involved in the 'development debate.'

A three man crew, headed by producer Des McCalmont, travelled great distances in South East Asia to capture on film the inspiring story of Dr. McClure, the events in the Phillipines, and the staggering saga of the natives of West Irian, propelled from the Stone Age into the age of foreign aid.

On Location:

A poor man's dolly: producer McCalmont pushing, director Flemington pulling, cameraman de Fay riding high . . . notice Coca Cola sign, they're everywhere. . . .

Peter Flemington directed the filming on location and is now writing and shaping the footage for television. He describes his task as "mental anguish," "Most of us," he says, "still tend to think about foreign aid in terms of handouts, old clothes, money for Pakistan relief, droughts, earthquakes and so on. But the real issues, the things we should be concerning ourselves with constantly, are very complex. They're political, they're social, they're cultural, they're economic. And no definition of 'development' can do justice to them. You can't come at this from up top, you have to sneak in under it and start with the people themselves."

Talking to Flemington about his trip is a sobering experience. He is very liberal in his criticism of existing Western aid policies, claiming that since the standards and criteria for the grants are set by the West, the result is that the applications are formulated by the local governments in exact keeping with these artificially imposed criteria. In other words, priorities are not set by those in the best position to determine them – the people of the region, but by well-meaning theoreticians far away from the realities of everyday life in these areas. The result is, according to Flemington, that social and economic standards for these developing countries are set in the West, and this just bolsters the status quo and the existing establishment. Since the cultural gap is much too wide, no Western nation is capable of determining what's best for the Southeast Asians.

In the first film, Dr. McClure is even more outspoken in his criticism. He says that politicians at home build all sorts of 'safeguards' and 'controls' into aid programmes for needy nations, such as the one that stipulates that the money be used to purchase Canadian farm machinery exclusively, and that these measures

Southeast Asia

by george csaba koller

Cameraman Ed de Fay with producer Des McCalmont in Sarawak, Malaysia.

do much to endear them to the voters at home, but little in terms of helping the developing nation.

Both Flemington and McClure seem to agree that only local, autonomous control over regional development will solve the problems in that area of the world, and that Canada, along with the other technologically advanced nations, should 'trust' the people to administer and allocate the financial aid themselves. The spectre of the 'ugly American' still lingers on, and the white man is expected to come, provide aid, teach and then go home.

The problem with the present aid set-up is that it doesn't spread the wealth, but tends to benefit the already well-to-do. One Phillipine Senator, upon receiving a shipment of cattle from Australia, calmly fenced them in and said they were his own. He was exposed, but this wasn't an unusual incident.

Another difficulty of major proportions is the tension between the people of many races and religions living in the area. The Chinese suffer blatant discrimination at the hands of the Moslem Malays. In Indonesia, they are not allowed to enter Djakarta (since the bloody revolution that overthrew Sukarno, and massacred staggering numbers of Communists), and need special permits even in the rural areas, just to go up river. The Japanese seem to have invaded S.E. Asia all over again, this time not militarily, but economically. Most cars, airplanes, TV sets, and more and more factories are Japanese built and run, as that nation struggles to solve its population and pollution problems at home by re-locating manufacturing and people abroad. Many Phillipinos are living and working in Indonesia and Malaysia as well, mostly as Christian workers. There were major race riots in Malaysia in 1969, and Indonesia's bloody revolt was in part directed at the ethnic Chinese. As one result, most of the countryside and both rural and urban life are still run by the army.

Flemington thinks that the only hope for these areas is popular revolution coupled with some form of population control, and cites conditions in Indonesia having much improved since the revolt. Suffering is not new for these people, he says, and there is very little understanding of this in the West. One of the reasons for making these films, was to bring to the Canadian public – most of whom tend to lump all of Southeast Asia together – the subtle and radical differences between various peoples in the area, and also to make it clear that these people must have a say in their own destiny. The Canadian public should realize this, and the policies of the Canadian International Development Agency should reflect these realities.

The cameraman for the project was Ed de Fay, film manager at Berkeley Studios of the United Church of Canada. He travelled with Flemington and McCalmont through thousands of miles of vaccinations, baggage checks, and frustrating red tape. They carried a new Bolex 16mm Pro camera to test it out under rugged shooting conditions, along with a small, silent Arriflex and several quartz lights for indoor filming. Ektachrome Commercial (7252) and high speed Ektachrome EF (7242) – the usual documentary stocks – were chosen for dependability.

Ed de Fay and Peter Flemington have some suggestions for prospective crews going to shoot in Southeast Asia:

A. Make plans known well in advance to local government agencies, but also to Canadian embassies or consulates. Keep in constant touch with Canadian embassies.

B. Obtain all necessary entry visas, customs clearances, and other required papers well in advance. Also obtain entry permits into restricted areas, and get them in writing. It doesn't pay to go illegally anywhere.

C. If your budget allows, go in advance to scout locations and get approval from local government agencies. Talk to customs officials, find out about all the necessary forms. Again, verbal permission is not enough, no matter how high the official is giving it. People on lower levels of government service are afraid of losing their jobs and require all forms in quadruplicate.

They speak from experience, so it is well to heed their advice. Many things can happen to cause costly delays and annoyance. The Interchurch unit was constantly mixed up with a Tokyo crew which happened to be shooting in the area at the time. Ed de Fay also adds that one shouldn't plan to shoot before eight in the morning or after four in the afternoon. Local light conditions are just too adverse for color film. An added word of warning: prepare for flights over long distances within the same country. One can fly for a full day and still not leave the territory of West Irian. There is some consolation – many times the flying is done in either one of two Twin Otters presented to Indonesia by the Canadian government, or in an Air Canada Vanguard flown by a Canadian pilot training the local crew.

Flying is the major means of transportation in the jungles of Sarawak, a state in Northern Borneo, now attached to Malay-

West Irian (New Guinea): smoking old woman in mountain tribal village.

sia. Covered solidly with towering rainforests and low mountain ranges, only the coastal areas of the state and the occasional valleys are open and settled. Christ Hospital, where Dr. Bob McClure and his wife are living and working for two years now, is situated in one of these river valleys. It is a river society, there are no roads, and a man's status is high if he has an outboard motor on his boat. McClure says in the film at one point: "There are one hundred motor bikes and three hundred outboards." Cars are almost non existent, and unnecessary. Some of the patients travel great distances over the mountains on foot to get to the hospital. The journey might take six or seven days.

They even come from neighboring states, these natives seeking treatment. Since the hospital is supported by the Methodist Church from the United States, it has excellent facilities, and McClure takes pride in saying repeatedly throughout the film, that his patients get the best of care, the same as they would get in the West. It is touching to see these people, most of whom are primitive tribesmen and fishermen, placing all their trust in a stranger, a white man, and permitting him to cut open their bodies, disinfect their sores, and give them strange tasting medicine.

The film actually shows McClure performing an operation on a young woman with tuberculosis. Her case illustrates one of the most acute problems in the area, overpopulation. She is only in her mid-twenties, yet has already given birth to eight children, and is now riddled with disease. McClure attempts to tie her fallopian tubes so that she won't get pregnant again – another bout with labor might literally kill her. But TB has mucked up her insides so badly, that he has to give up. Chances are she won't be able to conceive again, anyway,

When McClure was working with Dr. Norman Bethune in China where he spent twenty-five years of his professional life, he was asked a loaded riddle concerning a woman and a child by none other than Mao Tse-tung. As the story goes, Mao, Chou En-lai, Bethune and McClure met in a hidden cave during the Chinese Revolution. Mao asked both Bethune and McClure the same question, to test their loyalty. "If a woman and a child and a guerilla fighter came in, all wounded, who should get first priority?" Bob McClure remembers: "Chou and Mao weren't in any doubt . . . the idea was that you worked on the fighter, because he was fighting world revolution. I'm not fighting the world revolution. I refuse to be involved in the political aspects. War is hell. It brings suffering and suffering involves all of us, if we have any conscience at all, in doing relief work." Bethune was ideologically committed to the struggle, McClure was a true humanitarian. Their ways parted.

Dr. Robert McClure, seventy-two, has spent forty-five years of his life in medical missionary work in India, China, and the Gaza strip. Still active in North Borneo, there isn't a trace of pretension about him. A friendly and verbose person, he dominates the film with a tireless stream of ideas, that from a man of his age sound refreshing and downright radical. It's not idle chatter or reminiscing, either, but constructive, clear thinking about the future of that part of the world and the true meaning of being a Christian in the sense of going out and really helping people.

His life is his preaching, his actions are nobler than a sermon, and They'll Tell Me When the Tread's Gone at least enables us to spend an hour with this man, even if we can't join him in person.

In addition to McCalmont, Flemington and de Fay, Dennis Fraude worked on post-production sound, and Mike Foytenyi did the editing. Technically, the shoot was plagued with problems, but the crew managed to overcome them admirably. The results would never betray the fact that a considerable amount of footage had to be force-processed because of a faulty iris in a zoom lens. Nor the incident, where grown men were crawling around on their hands and knees in the dust of an Asian road, trying to find a tiny screw that fell out of the Bolex. Irreplaceable, on such a location. A sharp-eyed guide finally found that one, but it must have caused some heart tremors for producer Des McCalmont.

Some more recent headaches involve the fast-changing political situations in some of the regions where they filmed. In the Phillipines, the government declared a state of emergency since the crew returned, and during the crackdown on dissidents, many of the people interviewed were jailed. The completion of the soundtrack on that programme is being held up until the very last minute before air time, so that the latest developments can be included, at least in the narration.

Producer McCalmont still manages to be optimistic: "We've returned encouraged about the way in which the Church and people are working together on these projects – sometimes on their own, sometimes aided by government. However, we've been made aware that new projects and new techniques place a heavy demand for education and understanding upon those of us at home who are concerned about the task of the church . . . we urgently need to develop the kind of respect and trust that is borne only out of mutual concerns and informed understanding. These films are designed to constitute one step in that process." ●

A native of Sarawak gets a lesson in filmmaking, Dr. McClure in background.

OPINION

KIRWAN COX

Congratulations Bob, Claude, Françoise & Gerald !

As any dinosaur will be happy to tell you (if you can buttonhole one), evolution is not a luxury but a question of survival. Things change or they fade away. This year the Canadian Film Awards reached another plateau in its evolution and, surprise, changed. For the first time the CFA went to Quebec and brought back the Québécois. The result was the best film awards ever.

It all began in the late forties as an audio-visual conference sponsored by the Canadian Association for Adult Education. It attempted to recognize merit in an industry that made no features (Quebec as usual excepted) and divided the awards between the National Film Board and a few hardy souls making sponsored films. The CBC easily fitted into this format and things continued unchanged for twenty years because Canadian cinema didn't change.

By the late sixties we had the great feature film boom (thanks to the CFDC) and Gerald Pratley reorganized the dowager awards to better meet this new turn of events. However, the reorganized awards continued the old bias against non-industry filmmakers (like Morley Markson and David Cronenberg) and Quebec filmmakers. This latter bias was not deliberate but existed inevitably since the awards was a Toronto industry event and the Toronto industry simply doesn't know who or what is going on in Quebec (a microcosm of Canada to be sure). The Quebec filmmakers were quite happy to return the indifference, bilingual application forms or not.

Now we come to money. Since the awards has been effectively unicultural (despite the NFB sending ONF films automatically, like **Mon Oncle Antoine**) the federal sources of money have been drying up. Another evolutionary plateau was reached and Quebec participation was a matter of survival for the awards. To make the point clear, the CFDC dangled $5,000 before the organizers *if* they could get true Quebec involvement. After all, Quebec features have been more numerous, more profitable, and if you believe the last awards, better than their anglophone counterparts.

Full credit goes to Bob Crone and Gerald Pratley for convincing Claude Godbout (pres. of the Quebec Producers Association) and Françoise Jaubert (ex-head of the Cinémathèque Québécoise) to participate. Godbout and Jaubert worked extremely hard to get the Quebec industry interested and were a little surprised at their own success. The fact that **Mon Oncle**'s eight Etrogs helped it off the distributor's shelf was also a factor. The result was impressive – 11 prizes were won by Quebec films in 17 feature film categories and 10 prizes in 23 other categories.

One overdue evolutionary plateau reached, many still to go. This year the awards managed to completely leave out the experimental category. The Québécois wanted fewer categories but the fact that best sound recording and best sound re-recording were kept while experimental dropped indicates the heavy industry bias. Another example of that bias was the fact the admission fee was raised to $50 which only hurts the independent filmmaker who doesn't have a company or crown corporation paying it.

Finally, the preselection committee managed to keep some of the best films out of the competition and away from the international jury. The best example was Michael Ondaatje's **Sons of Captain Poetry** which was reviewed in *Take One* as "heavily visual and one has little choice about becoming involved in it. One wants to be: one is . . . both nichol and the film have a particular and beautiful kind of honesty . . . Sons contains a remarkable range of images . . . etc". Both Ondaatje and at least one member of the international jury felt a bit cheated at not seeing this film at the awards in competition.

Another example was Michael Asti-Rose's **Mirror, Mirror** which was reviewed in the last issue of *Cinema Canada* and helped its filmmaker win a $1000 prize from the CFDC. Bob Conway's **Skin Deep** was better thought of by the *New York Times* than the preliminary jury and Tom Radford's **Country Doctor** was better thought of by me. The preliminary jury has an admittedly difficult task working through mountains of film with rhyme and reason, but they must do a better job in the future.

Next year the Film Awards must get the non-narrative film and the non-industry filmmakers involved, re-institute the experimental category, and substantially lower the admission fee. The craft awards should be separated from the film awards – best editing or directing is one thing and best film is another.

Where will all this change carry the old Film Awards? Hopefully toward a metamorphosis where no genre of film or style of filmmaker will feel alienated. There is great value in providing a forum for the recognition of talent and merit, but the days when commercials were the only thing keeping the labs busy is gone and the awards has to move faster to keep pace with the immense diversity of film in this country.

Some of the organizers have said that next year the awards will be held in Montreal to further involve Quebec. Another aspect of the future might be an international competition of low-budget features from countries such as Belgium or Switzerland or Czechoslovakia so we can better compare ourselves with our international competition. In this vein the awards would also form a marketplace for these kind of films and perhaps eventually develop into a trade fair (like a *mini*-Cannes?)

If this happens the Awards will have to divide itself into separate sections so that Canadian features and shorts are not lost in the brouhaha. Such an event would also have to have a special meeting place (which was missed this year) and must not be allowed to grow too large.

Whether all this comes to pass or not, it looks like every year will bring a new plateau that must be met and the Film Awards will best meet these by continuing to change and involving *all* Canadian filmmakers. This year's Awards was cause for hope. Congratulations Bob & Claude & Françoise & Gerald. ●

BOOK REVIEWS

DAVID BEARD

Memo From David O. Selznick, Selected and Edited by Rudy Behlmer. Introduction by S.N. Behrman, Viking Press, New York, 1972. Cloth $18.75.

It seems that David O. Selznick suffered from a tragic flaw that is common to many great men of exceptional intelligence. It was beyond his capacity to grasp the reality that other men in his world of commercial film were not blessed, or cursed, with his obsessions. These obsessions were fed by a neurotic drive for power. Selznick did not want power isolated from the many other facets of life, he wanted power as a recognition of his personal worth. His contemporaries were impressed with a title, often an euphemism to justify a high salary or to denote a hanger-on, who was related to an executive of the company.

When Selznick joined M.G.M., he was Louis B. Mayer's son-in-law; Irving Thalberg was recognized as the greatest producer in the business. Selznick had taken on a war. In his war there were a number of battles. His greatest opponent was of course himself. Had Selznick not been drawn to his battles at Metro, he may have formed his own company, many years before he finally accomplished this, his early ambition. At Metro he battled with the stigma of being a relative and of being a threat to Thalberg, which gave him much to be anxious about. His talent was readily recognized, but, he had production battles over budgets and script decisions that arose from divided loyalties, rather than from the realities of production. Out of his intelligence and the friction it produced in his life; out of the battles he fought against personal injustice; out of his obsession with perfection – the memorandums, cables, private letters and autobiographical remarks were created.

"The difference between myself and other producers is: I am interested in the thousands and thousands of details that go into the making of a film. It is the sum total of all these things that either makes a great picture or destroys it." What Selznick did not add was the observation that he loved his own obsession.

The thirty-six years of memorandums reveals a man who came out of a literary tradition. His father was a dominant figure in his thinking. Dickens was revered in the home. The classics of Victorian literature had a lauded place in the family affections. The art of writing attained a mystical quality in the young David's mind. When such is the case, the excuse for writing is soon found. The memo was thought to be the most effective way in which to record and communicate feelings, hopes, ideas and later – dictums of manners and behaviour. The memos are, as expected, highly literate, informative and very entertaining. Behlmer was confronted with about two thousand file boxes of material to edit into a book.

Selznick never spared his words, but he knew how to wield them. Out of this literary tradition and a reverence for his father's taste came his choices for motion pictures. Perhaps Selznick unwittingly did a great disservice to the concept of "film as film;" he tied the motion picture securely to literature and possibly this tie cannot be broken. It grew to be immensely profitable and producers today look for best-sellers on which to base a production. **Gone With the Wind** is his best known picture to the present generation, but **David Copperfield, The Prisoner of Zenda, Anna Karenina** and **Rebecca** were members of a thoroughly researched formula for Selznick's obsessions, loyalties and background.

It would be a disastrous mistake to think of **Memo from David O. Selznick** as a nostalgic journey into the past. The book is among the first of what looks like a bumper crop of well-written, well-researched film books. Books on directors, producers and stars were often written by followers and fans and not by writers who earned a living by writing. Now that the market is exploding with books on the cinema, publishers have finally responded to a demand: to bring works on the motion pictures to the public by properly experienced research and creative writers. The wiser publishers are producing volumes that are worth adding to a serious reader's collection of film books, since nostalgic works are often unreliable and unsatisfactory. **Memo from David O. Selznick** is not in the latter category.

The book teems with remarks on the now great. These were not intended as a cut-up (the sort of remark that is so popular today) but in many cases as a serious evaluation of the performer under consideration. When Fred Astaire was considered in 1933 Selznick was enthusiastic, but he had the thought that others may not agree: ". . . but I feel, in spite of his enormous ears and bad chin line, that his charm is so tremendous that it comes through even in this wretched test." To Gregory Ratoff (the book contains a spendid Cast of Characters defining their works etc.) in 1935 – "–you will have to get over to Marlene some facts which I doubt she at present appreciates . . . that she is no longer even a fairly important box-office star." To William Herbert, Publicity Director for Selznick International in respect to Ingrid Bergman's work and publicity. "When I found it necessary to switch cameramen . . . from **Intermezzo** (to put) him on **Rebecca**, tears came to her eyes and she wanted to know if it would hurt his standing, because after all he was a very good cameraman and it didn't matter if she was photographed a little worse – she would rather have this than hurt him." Then the other side of the memo emerged. "All this is completely unique. I think (it) would make a grand angle of approach to her publicity."

Selznick was troubled often by the title of a picture. (Studios paid a bonus for a title an executive could suggest that would bring in more at the box-office.) **Rebecca** was no exception. "I think" he memoed, "that it is pretty difficult to know of anybody walking into your office and suggesting that you call a picture **Rebecca** – unless it was made for the Palestine market–" To Alfred Hitchcock, June 1939. "It is my unfortunate and distressing task to tell you that I am shocked and disappointed beyond words by the treatment of **Rebecca**." The treatment was made by Philip MacDonald and Joan Harrison under Hitchcock's supervision. Selznick told Hitchcock that the Best Seller did not need an original script and that to remain faithful to the book was the only course anyone could take. Selznick pointed out that a suggested scene was ". . . cheap beyond words, and old fashioned into the bargain." He pointed out to Hitchcock that Orson Welles had adapted it very successfully for the radio. "A clever (Welles) showman, he didn't waste time and effort creating anything new but simply gave them the original."

The memo is a long one. In the light of the present knowledge about the picture it would seem that Rebecca would not have been memorable if Hitchcock had not been restrained by his producer. It is interesting to note that Selznick got an Academy Award on the picture and that Hitchcock does not recall it with much affection in his interview with Truffaut. In fact he recalls the story about the two goats who are eating up cans containing the reels of a film taken from a best seller. One goat says to the other, "Personally I prefer the book". When Selznick had troubles with John Huston in making, A Farewell to Arms, Huston wanted to stick to the book. Selznick thought otherwise. The memo is long. The discussion on the script treatment fascinating. Selznick stated his view. "You have some strange phobia against short scenes. Short scenes are at the very essence of good motion-picture making, and one of the great values that we have in this medium. . . ."

The 468 pages of Memo from David O. Selznick is valuable to the filmmaker, the fan and the general reader. Between its covers lies the product of David O. Selznick's battles, large and small, with his master – perfection. Blessed with creative insight, he mastered the discipline of objective self-analysis. Cursed with a naïve view of his fellow man, he suffered endless frustrations in his endeavours. What David O. Selznick was prepared to do to accomplish his goal was not the stuff of ordinary men. He was not an ordinary man.

His last memo talked about Tender Is the Night. Selznick tried to save it from disaster, but he couldn't. "Great films, the memo reads, "successful films, are made in their every detail according to the vision of one man, and through supporting that one man, not in buying part of what he has done. Often, using a portion of his concept is worse than if you used none at all. . . ." Again his taste, insight and his integrity was impeccable. In modern parlance he knew where it was at, he got it together and he kept it together to the end. He died, at the age of sixty-three after five heart attacks, in 1965. Here, indeed, was a man.●

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REVERB

"My response to your editorial in the October/November issue of Cinema Canada is even stronger than yours. Being in Ottawa, and spending more than half of my working hours involving politicians on Parliament Hill, I have seen more mismanaged funds and grants than would be thought possible. It is enough to make your eyes water.

Your magazine is the only cohesive agent in the film industry in Canada; without it, there would be no communication at all between regional centres on just what is going on in our industry, what is new in techniques and equipment. It would be a damn shame to see this magazine fail for any reason whatsoever, and you have my wholehearted support in any way I can help."

Paul Pequegnat

"I have just read issue No. 4. . . . I had no idea anyone was producing such a magazine, and I am very happy that you have begun. As head of an academic department committed to cinema and to Canada, I can't begin to tell you how difficult it is to know what is happening here as compared with the U.S.A. Cinema Canada would play a vital role in filling the gap."

Stuart Selby

"Cinema Canada is off to a fine start and I hope it will be able to continue and to grow. It's the only magazine doing a very important job: reporting on and participating in the Canadian Film scene exclusively. We need as much news, criticism, discussion as possible and Cinema Canada should be the place for that to happen."

Michael Snow

"Il nous semble d'une importance primordiale qu'une revue cette envergure puisse continuer d'exister, tant sur le plan de l'information qu'elle diffuse sur la production cinématographique à travers le Canada, que sur le plan de l'esprit vivant et ouvert que lui donnent ses collaborateurs."

Michel Brault

"As a Vancouver-based Film Editor, I find Cinema Canada an invaluable aid for keeping in touch with the mainstream of Canadian film, most of which is Eastern based. Without Cinema Canada western film-makers would have little or no affinity with the main Canadian film industry."

Michael Brown

"As a 'freelance' feature film director I find Cinema Canada to be far superior to other publications in my field of endeavor. It is crammed with news and information which covers the total scope of film production in Canada and in particular, keeps me informed about the Quebec filmmakers who in the past have been somewhat isolated from the English speaking Canadian filmmakers. I feel that Cinema Canada is and will play a most important part in the growth and maturing of our new Canadian film Industry."

Peter Carter

"I was surprised and shocked to discover there are some people working on Cinema Canada who have not been paid a salary. I have bought, and buy regularly, all of the Canadian showbiz magazines, and Cinema Canada is extraordinary . . . The variety of subjects and the research done on each is *always* good – the magazine is full of current information as well – something no other show business paper or magazine has managed . . . It is such a disappointment to think that finally, when at last we have a good, interesting, comprehensive magazine, it is running into financial problems . . . Any help that can be given to this magazine financially will be valuable, and I know, well used. I look forward to many, many more issues of Cinema Canada."

Linda Goranson

"This letter is to document the full support of the Film Editors' Guild of Canada, in your attempt to secure a grant for the continued publication of Cinema Canada.

Don Haig

"Cinema Canada provides an essential link between the public and les cinéastes. It's really pitiful that you have to face the survival problem. Vous n'êtes pourtant pas québécois! I am sure that the government will not let you down. Lâchez pas! Amitiés."

Clément Perron

"I believe that any request for a grant made by the publisher of Cinema Canada should receive sympathetic consideration. It is the only magazine of its kind published in Canada in English and it is more aware of what is happening in motion picture production in Canada and more willing to speak out about conditions than any other. It is a concerned and critical voice, but always a helpful and constructive one, and its presence would be sorely missed."

Gerald Pratley

"The communications of a nation are as vital to its life as its defenses, and should receive at least as great a measure of national protection. This observation, contained in the Report of the Royal Commission of Publications, in 1961, is as valid now as it was then. Cinema Canada is an example of this truism . . . and as a publication of, by, and for Canadians deserves support so that it may continue its endeavours."

Don Rogers

". . . I've been a somewhat vocal critic of a number of OFY and, to a lesser extent, LIP grants – mainly because a lot of projects were funded which, in my view, had demonstrated no need, and just simply weren't going to make it in any useful way. It seems to me that an appropriate way to preserve the laudable idea behind grants like these, is to award them mainly to projects which are already in operation, and where some competence and some need has already been demonstrated . . . I think Cinema Canada falls into this category. You've been putting out a damn good magazine, and specializing in an area that no one else is attempting to cover – the Canadian film industry. I've found your approach interesting, the layouts and writing thoroughly professional, and in fact I rather marvel how you've been able to do so much with so little . . . I like Cinema Canada, I'd like to see it continue. . . ."

Alexander Ross

"May I take this opportunity to commend you and your staff on the excellent recent issues of Cinema Canada. It is my opinion that this publication is the most informative source on film making in Canada on all levels – professional feature entertainment films, as well as activity with film and videotape co-operatives . . . I wish you and your associates continued success."

Ted Rouse

"Yours is the best publication related to our Industry, or Art Form, that exists in Canada today . . . The fact that now Cinema Canada operates under no particular sponsor, is controlled by no particular interest group such as a Distribution chain, or a group of Exhibition-oriented companies, or a particular guild within the production side of the industry makes it manifestly eligible. Your magazine seems to lean heavily on the creative aspects of our industry . . . and you treat your subjects in depth – a most important point in this short-article age of journalism. You carry information which I personally find helpful from all aspects of production and distribution. You are the most widely read and discussed periodical among the film-makers I know, and in most of our opinions deserve support. . . ."

Paul Almond

"As subscribers to Cinema Canada and other trade publications, we feel that Cinema Canada is of exceptionally good value for the money. . . . We are a very small, but hopefully growing company, and would if we could afford to, advertise and give Cinema Canada some support, but unfortunately our revenues do not aspire to magazine advertising as of yet . . . We realize that certain Canadian film companies do advertise in foreign publications. This we think is good for our industry, but we think that you should be able to persuade these companies to advertise first in Cinema Canada and if their budgets allow, then advertise in foreign magazines . . . We would expect the government agencies to look deeper into where they spend the taxpayers' money, and would certainly urge them to support Cinema Canada. . . ."

Derek Baker

". . . We feel that Cinema Canada is doing an excellent job in developing a film consciousness in Canada both for the producers and the public. If Cinema Canada is forced to cease publication it will be a great loss to all those concerned with the creation of Canadian films. . . ."

Dennis Miller

"As we are in such a large country and the various centres of Film Productions are quite some distance apart it is only by way of such publications that all those in the industry can keep in touch and find out the latest news, techniques and many other facets that are of concern to us. As a member of the CSC it is a pleasure to read what fellow cameramen are doing . . . Most of the articles are informative and provocative . . . I enjoy reading for a while at the end of the day and have found much food for thought in the pages of Cinema Canada."

Ron Wegoda

"In the short time your publication has been in existence, it has been professional and informative, the one really true *Canadian* magazine, devoted to the affairs of *Canadian Film Making*. In a country such as ours, where the industry is still in its infancy, it is vital that such a means of communication exist. I sincerely hope the government will offer somewell deserved support and response to your need."

William Fruet

"Cinema Canada can justly be considered an indigenous outgrowth of Canadian interests and as an original Canadian conception strongly deserves all the assistance that can attract both from federal and provincial authorities. There truly is no other magazine of comparable persuasion that devotes itself so strongly to the cause of Canadian film-making. Such promotion is much to the industry advantage and is part and parcel of Canadian film development. I firmly believe that Cinema Canada has established a claim for financial benefit that is just and of high value to the industry in general."

Wally Gentleman

". . . The magazine is unique in that it is a meeting place for *all* Canadian film interests, and at all levels – for professionals, technicians, critics, teachers. I like the open spirit and the enthusiasm that guide your editorial policy, the all-inclusiveness. If we believe in film, in *Canadian* film (as a sort of emanation of the Canadian cultural phenomenon), then I think we should all back Cinema Canada, whose entire raision-d'être is the promotion of Canadian film life, its evaluation, the exchange of insight, knowledge, etc. in this area . . . And I repeat, there is *no* magazine, no publication, nothing that has this all-inclusive purpose in Canada. Except, of course, your magazine.

Marc Gervais

"At the best of times here in Vancouver eastern film activities seem very remote . . . Therefore, I think it is essential for my film workshop student-filmmakers to read such an informative magazine as Cinema Canada – to keep in touch with the rest of the Canadian filmmaking scene. But I think equally important is that Cinema Canada continue publishing and developing to the point where the overall objective well balanced national film production scene can be made available to the reader at large."

Vincent Vaitiekunas

"At a time when the Canadian film industry is struggling so valiantly to establish its own momentum, I agree that the Canadian film community needs you. There is no other publication in Canada that does at all what you are trying to do. *Take One* has become international in outlook and largely underground in bias and the *New Canadian Film* publication from La Cinématheque appeals only to producers. I hope, indeed, that you succeed in securing a grant of money to keep you afloat. Indeed, I hope you become increasingly buoyant."

Peter Harcourt

"Besides serving the local community of film-makers, Cinema Canada will serve the larger purpose of documenting Canadian culture. Is it possible that we did not learn from earlier mistakes when we failed to document our culture? There is a definite need to document interviews with film-makers, and Cinema Canada has begun . . . As an art historian (The Great Canadian Comic Books, PMA) and filmmaker I firmly believe that Cinema Canada is . . . serving the arts community and deserving of government support."

Michael Hirsh

"Of all the projects that deserve a little government aid Cinema Canada has to be near the top of the list . . . It contains a beautiful blend of news and technical information. There's nothing else that is as timely and as complete and it provides a needed communication between people who are working in the field that our government is trying to stimulate through the efforts of the Canada Council and the CFDC. Your efforts certainly augment theirs and I hope they'll see the wisdom of giving you a little needed support for a very worthwhile effort."

Bob Crone

"I want to assure you that we all wish very strongly that Cinema Canada continue publication. Your magazine is doing a unique job, and a very helpful one. Cinema Canada is a most agreeable way for us to keep in touch with the activities of English Canadian filmmakers. Hoping to read many more issues of Cinema Canada."

Robert Daudelin

"Editors and Publishers of Cinema Canada have shown their initiative and responsibility in producing a high quality magazine . . . I have for several years now promoted the idea that Canadian Film may one day rank with Canadian Wheat as an export commodity. While the analogy has limitations it suggests that global survival may depend as much on nourishment for the mind as it does upon nourishment for the body."

Dan Driscoll

"I am a regular subscriber to Cinema Canada Magazine. As a Director of Photography and active filmmaker, this magazine is of particular interest to me. Its contents cover many facets of the Canadian film industry. It fosters both the creative and commercial aspects of filmmaking. It is the only Canadian film magazine that has been successful in linking Canadian filmmakers coast to coast. It is an enjoyable and informative magazine and it would be a loss to both fledgling and professional filmmakers should the magazine have to cease publication through lack of funds at this crucial time in Canada's 'just about to blossom' film industry."

Kelly Duncan

"The members of NABET-AFC Local 700 wish to pledge their support of your excellent publication. Please continue the good work – we need you!"

Tessa Edward

"As a regular reader of Cinema Canada I would be sorry indeed to see your journal cease publication. At a time when we are all so concerned to see a Canadian film industry continue its encouraging recent development, it would be tragic to see an important contributor to that development withdrawn. Communication among participants in any field of endeavor is vital to the success of that endeavor, and an energetic and conscientious journal such as Cinema Canada can be an irreplaceable catalyst to that end."

Bob Blackburn

"As Canadian filmmakers we certainly hope that Cinema Canada will be able to continue publication. Now that the Canadian feature film industry is finally showing signs of becoming a viable entity, there is more need than ever for both reliable reportage and informed criticism. In our opinion, Cinema Canada is the most professional, relevant and interesting film publication in this country, and is in a position to fulfill a unique and vital function during the forthcoming years, which will be critical ones in the development of Canadian feature films."

Douglas Bowie

"I am writing out of concern for the future of *Cinema Canada*. The Studio staff and I all feel that this publication is performing a unique and remarkable service . . . [It] has been good for the health of the Canadian film industry, in providing a sounding board for industry people.

There is need to foster Canadianism in the thinking of these professionals and technical people, but many are bound in union operations that are subsidiaries of American organizations. *Cinema Canada* has been making for an increased awareness of Canadianism in this country.

Among the guilds (film editors, directors, cameramen) there has been a tendency to isolation and separateness. Again, through the efforts of this publication in editions devoted to the various guilds some of the isolation has been bridged. This is very important . . . In fact, the obvious objective of the publication is to relate and strengthen educational, documentary, TV, and feature film production as a significant Canadian industry. This publication has sought to foster cinema quality and standards, and has sponsored a process of opinion-forming on the importance and significance of a Canadian film industry . . . and has proven readable even by those who are not in the industry.

Because of the concern of this publication for the development and strength of a solid Canadian film industry, we would certainly urge you to consider every support possible in order to keep this publication alive and in operation."

Rev. A. C. Moorhouse

"We are experiencing a struggle for the identity of this nation. It is a struggle to identify who we are as a nation, and what we believe in as free people.

Canadian civilization is being created.

Civilization is vision and art is the telling of that vision. It helps a man to understand where he is, why he is, and what he is.

The motion picture art with its ability to exercise ideas in the most visual way, and with its penetrative power could be the art form which conveys to us the vision of our Canadian civilization.

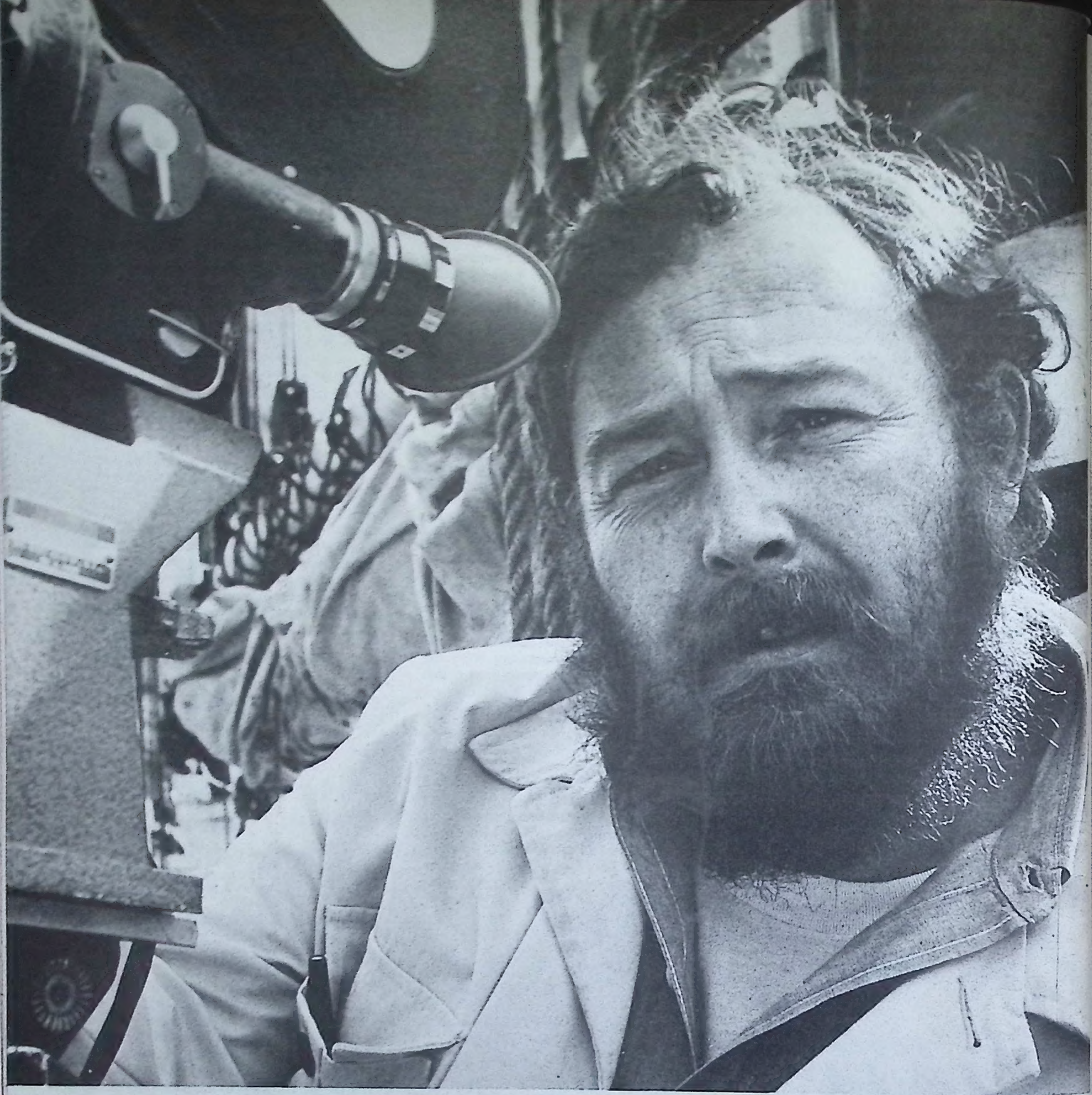
Bearing such kind of motion picture in mind, the government of Canada should support every effort being made by Canadian filmmakers using all possible means to get Canadian film production off the ground.

One of these means is a generous financial contribution to the publication of Cinema Canada. This magazine was created to give our contemporary filmmakers an opportunity to express what they feel and see, to communicate and exchange ideas.

The magazine has grown out of the concern which most of us have for the craft and technique of film making. I do not know of an existing film magazine in Canada that focuses on all needs of a film artist as well as technique to the extent of Cinema Canada.

I feel therefore, as does everyone else from the Canadian film community, a deep need for such a film magazine in Canada today."

Frank Valert



"We weren't looking for awards ... but as soon as we saw the rushes, we all felt we had a winner ... and as it turned out, we were right ... I worked harder on that film than any I've ever shot ... maybe it's because I had more freedom ... the director trusted my judgment and used me as his eyes and sounding board ... we pored over movies and stills for months, looking for that flat, shallow effect in the images ... I used special lenses to capture the same kind of visual texture on film ... and we took no chances with film quality, either ... we used the total Eastman Color System throughout—from first negs to final release prints ... and this included Eastman's technical help whenever we needed it ... and it really paid off—not only at the festivals, but at the box office ... and that's what it's all about ..."

Motion Picture &
Education Markets,
Kodak Canada Ltd.,
3500 Eglinton Ave. W.,
Toronto 15, Ont.

Kodak

(An historical message brought to you in the public interest by Quinn Laboratories Ltd.)

THE BETTMANN ARCHIVE

Hi, there!
I'm Tom Edison,
the friendly but
eccentric inventor.
I'd like to talk to
you for a few
minutes about
the magical
qualities of
SOUND.

You know, ever since I got to fooling around with these funny glass bubbles with curly little wires inside them, it's come over me that there's little voices down in there just waiting to be heard. Just crying out!

I got this scheme, see, where I put them on this wheel, flat like, that's going around maybe 78 revolutions per minute, and this little bamboo needle rubs against them and WHOOPEE, we got noises!

If the goldarn things would just stop burning out on me!

But just stick with me. After all, who brought you electric light on those little wax cylinders?

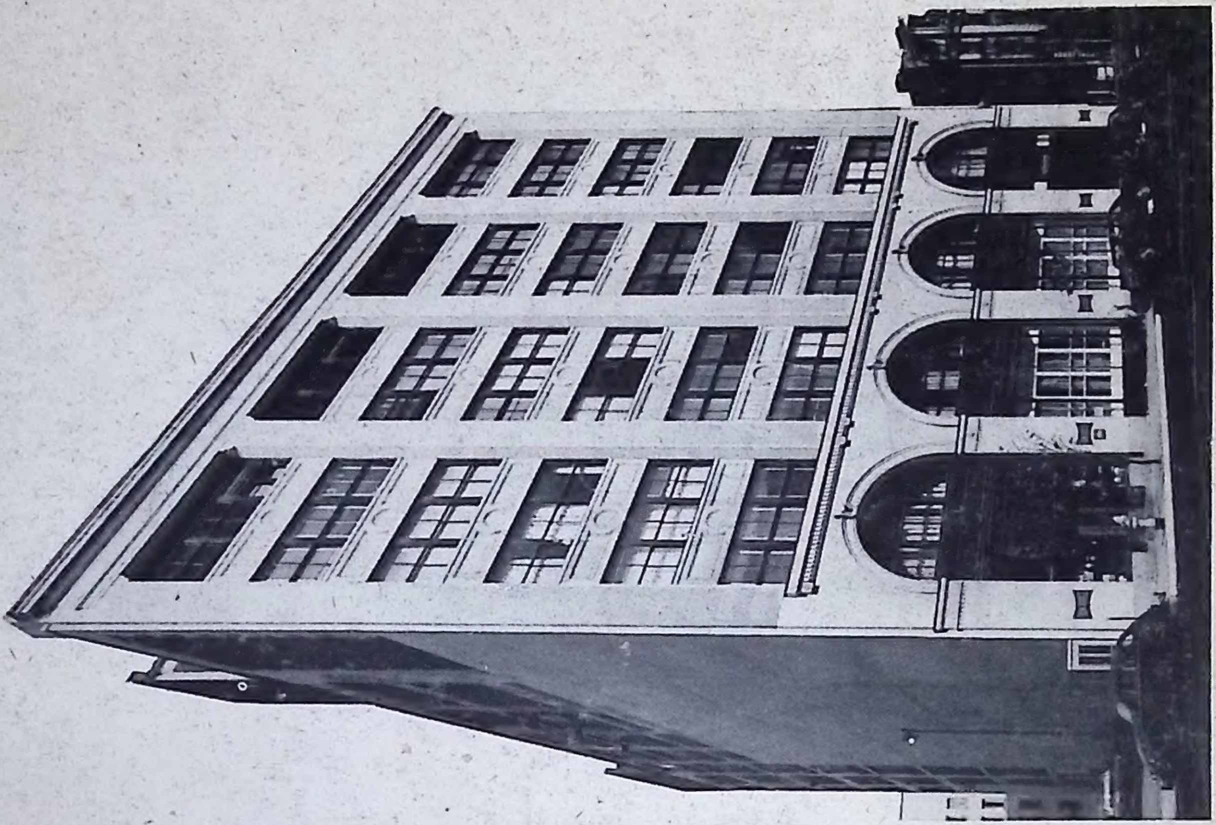
(MESSAGE)

If old Tom dropped in on Quinn Labs, he'd find we have one floor for sound and three floors for light and motion. That way, there's no confusion.

Absolutely no confusion.

QUINN LABS

380 Adelaide Street West/Toronto 2/368-3011



STILL NOT TOO BIG TO BEND OVER BACKWARDS

Here are some of the successful people who make their home at Film House:

- Allied Technicians & Artists
- Steve Best
- Canadian Film Awards
- Canadian Society of Cinematographers
- CBC – Jalna
- Cine-Sync Limitee
- Columbia Pictures
- Directors Guild of Canada
- Editorial Sound Associates
- Four Star Television of Canada Limited
- Gilbert Film Productions Ltd
- Host Productions Quebec Ltd
- Henning Jacobsen Productions Ltd
- J. R. Productions Ltd
- John Kelly
- Kennedy Horizons Limited
- Oscar Films Ltd
- The Principals Office
- Professional Negative Services
- Hal Roach Studios International Ltd
- Ruffcut Productions
- Ryberson Productions Ltd
- Arla Saare
- 20th Century Fox Film Corporation
- Winters/Rosen Productions of Canada Ltd

WE'RE KNOWN BY THE COMPANIES WE KEEP

FILM HOUSE

Quality and Service